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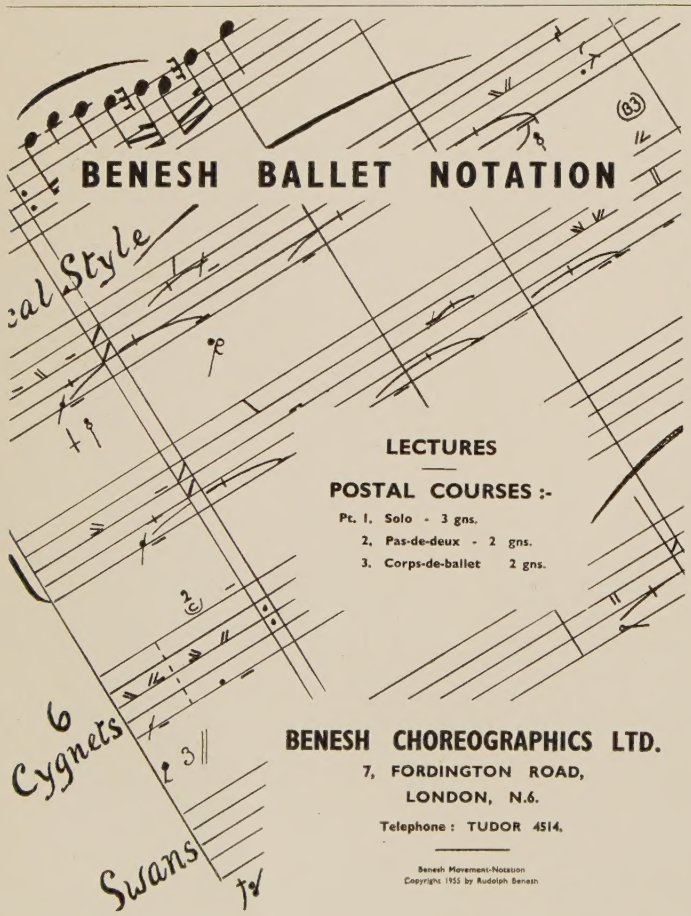


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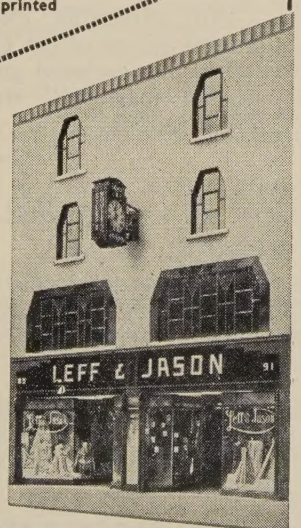




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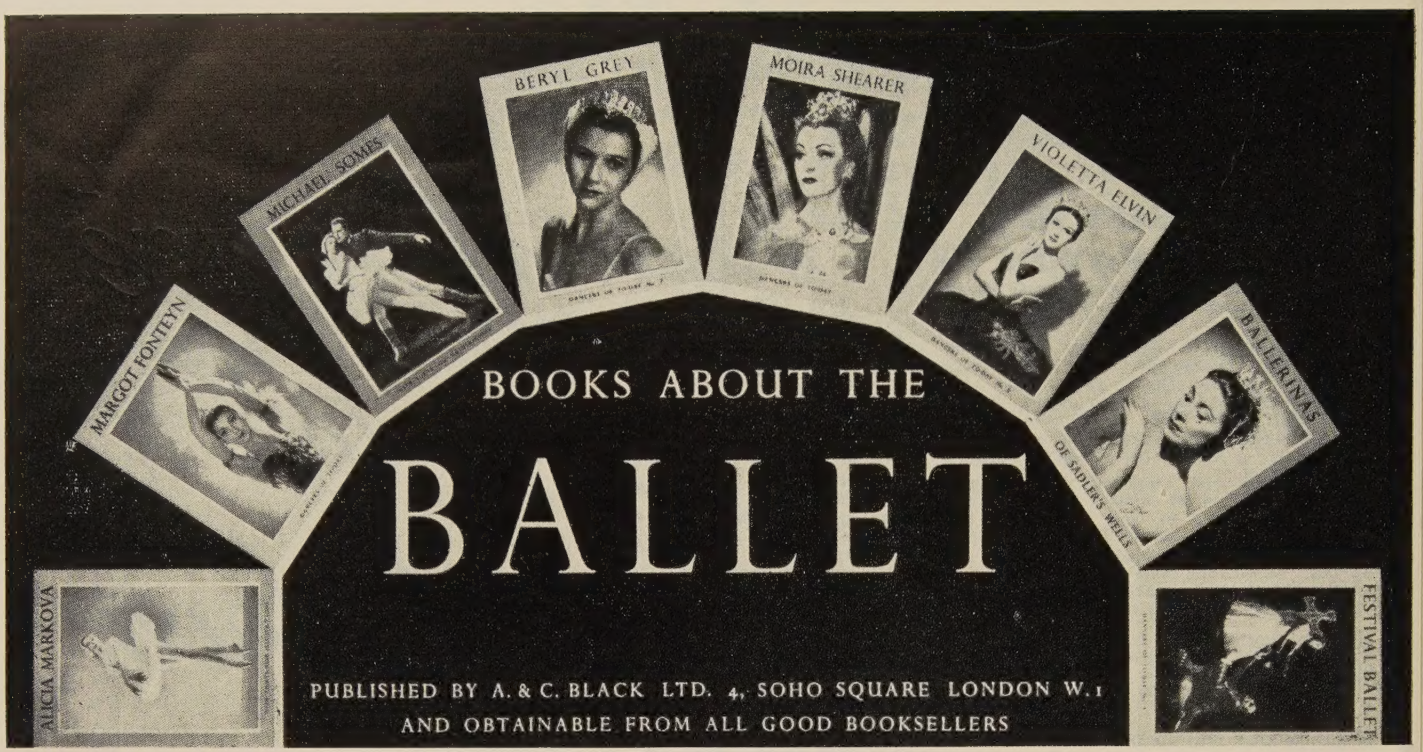


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December 1955 Vol. 6 No. 12

# Dance and Dancers

*Editor:* PETER WILLIAMS
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## Credits and discredits of 1955

**Dance and Dancers New Year's Honours to:** Alicia Markova for performances in many roles but particularly in *La Sylphide* for the Grand Ballet du Marquis de Cuevas; Toni Lander for her performance in *Etudes* with Festival Ballet; Svetlana Beriosova for making her Odette-Odile in *Swan Lake* as distinguished as her Princess Aurora in *Sleeping Beauty;* Maryon Lane for emerging as the outstanding dancer of Sadler's Wells Theatre Ballet; Frederick Ashton for a noble *Romeo and Juliet* in Copenhagen and a charming *Madame Chrysanthème* in London; Kenneth Macmillan, whose every creation becomes a ballet event; Nicholas Georgiadis for some of the most beautiful designs in British ballet; The Royal Danish Ballet for becoming the foreign company most in demand apart from those of the USSR; Sadler's Wells Ballet, for even topping its previous triumphs in New York; The American dance critics for putting most countries to shame in their sane assessment of the latter company; Festival Ballet for recovering its prestige.

**No honour at all to:** whoever was responsible for sending the Sadler's Wells Theatre Ballet out on a tour with a number of dancers many of whom had no previous stage experience; whoever thought that the Royal Opera House, Covent Garden, was a suitable setting for the Azuma Kabuki company from Japan; Independent Television for so far ignoring serious ballet; the Edinburgh Festival for not yet providing a suitable stage to show major ballet companies; the Wells organisation for the unhappy transfer of Cranko's *The Lady and the Fool* from Islington to Bow Street.

**Most improved dancers of the year:** Maryon Lane, Philip Chatfield and Anya Linden of the Sadler's Wells Ballet; Patricia Ashworth, Norman Dixon of Ballet Rambert; Marilyn Burr of Festival Ballet.

**Mystery of the year:** What has happened to Ballet Workshop?

**Need for improvement:** The Massine ballets in the Sadler's Wells repertoire; the Fokine ballets in the Festival Ballet repertoire; the general attitude of the British ballet public towards anything other than old and tried favourites.

**We were delighted you came:** The Classical Theatre of China; The Moiseyev Ensemble from Moscow; Ballet Español of Pilar Lopez from Madrid; Alexandra Danilova.

**Please dance in England in 1956:** The New York City Ballet; The Royal Danish Ballet; Martha Graham; a major ballet company from Russia; Alicia Markova.

**Major off-stage events of the year:** The marriage of Margot Fonteyn to Dr. Roberto Arias; Mary Clarke's book on the Sadler's Wells Ballet; The Benesh System of Movement Notation.

**Farewell to:** Anton Dolin in his great role of Satan in Dame Ninette de Valois' *Job*, which he gave for the last time on June 15; Richard Buckle, who has retired from ballet criticism to devote his life to travel and writing on other subjects.

**We should like to say farewell to:** the present production of *The Sleeping Beauty* at Covent Garden; the present production of Festival Ballet's *The Nutcracker;* those gossip columnists who play havoc with a dancer's career; all husbands, wives, lovers, mothers and fathers who try to manage dancers, invariably to the detriment of the career they think they are promoting; all those with practically no qualifications and nothing to say, who write ballet books; all those who tell us that ballet finished with Diaghilev.

**To those credited and discredited and to our readers everywhere, the Editor and Staff send greetings for a very happy Christmas and New Year.**

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## Dancer of the year

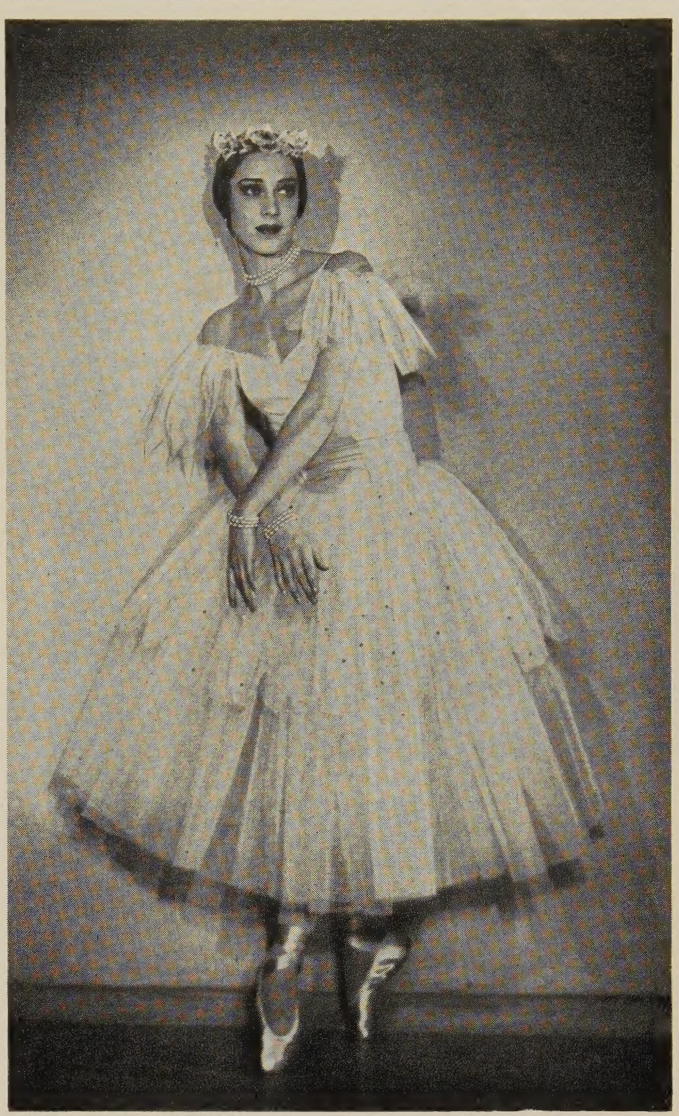

*Photo: Vivienne*

### TONI LANDER

LIKE so many of the dancers being acclaimed all over the world today, Toni Lander was brought up and received her training and first stage experience in the Royal Theatre, Copenhagen. Owing to the hierarchy which exists, and rightly, in State theatres, many of the dancers have not had the chance on their home ground to show the full range of their gifts. From the time that Dame Adeline Genée danced at the Empire in 1897, London has welcomed and willingly given a stage to the dancers of Denmark. Since the war, Erik Bruhn, Poul Gnatt and Frank Shaufuss have reached a wider audience in British companies.

Toni Lander left Copenhagen when her husband, Harald Lander resigned his position as Ballet Master in the Royal Theatre. She worked in Paris, appeared in London during the unsuccessful most recent attempt at reviving the Original Ballet Russe. In the summer of 1954 she danced with Festival Ballet for the first performances of her husband's revival of the third Act of Bournonville's *Napoli*. In the same year she joined the company as one of its ballerinas for the trans-American tour, and has remained with Festival Ballet.

This year Harald Lander revived his *Etudes* for Festival Ballet and it proved not only an excellent work for the company as a whole, but ideal for showing the sparkling brilliance of Toni Lander's technique, as well as her rare lyrical qualities. This outstanding performance was in striking contrast with the charm and sense of style she brings to Teresina in *Napoli* and earns her our accolade of "Dancer of the Year," so far as Britain is concerned. Her enormous personal success in the Royal Festival Hall has been repeated wherever the company has appeared elsewhere.

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# Christmas Link-up

**CHRISTMAS is a time when our thoughts turn to absent friends whose work causes them to live far from home. In the past few years a number of Britons, most of whom have at some time been connected with the Sadler's Wells Ballet in one way or another, have taken up positions in the Dominions or foreign countries that have turned out to be of the utmost importance, so far as the future of ballet is concerned, to the country in question.**

**In some cases their work has been similar to that of a pioneer in unexplored territory, in other cases they have re-organised an existing regime and injected new life into it. In every case these staunch workers have helped to raise the prestige of British ballet and have earned the thanks and respect of the ballet world in much the same way that Dame Ninette de Valois and Marie Rambert have earned our gratitude in England.**

**We have invited four of these notable emigrants to tell us something about their work and they have, at the same time, sent Christmas greetings to those of us at home.**

*MARY SKEAPING looking at a bronze cast of Anna Pavlova's foot which is in the classroom of the Royal Opera House in Stockholm. Photo: Enar Merkel Rydberg*

## — with Sweden

**where MARY SKEAPING is the director of ballet at the Royal Theatre in Stockholm. She has already mounted full-length versions of *The Sleeping Beauty*, *Swan Lake* and *Giselle*.**

**Mary Skeaping studied with Novikoff and Margaret Craske as well as with Dalcroze and von Laban. She danced with the Pavlova company and in various other companies and has arranged dances in musicals and films. She toured England with a company during the war and has since been ballet mistress with the Sadler's Wells Ballet, Ballet Theatre and with the Alicia Alonso company before taking up her important post in Stockholm.**

IT is nice to have this opportunity of sending Christmas greetings from Sweden to the readers of DANCE AND DANCERS, and at the same time to say something about what is happening with ballet in Stockholm.

In spite of having had connections in the past with such famous people in the ballet world as Didelot, Taglioni, Bournonville, Johannsen, and in this century, Fokine, ballet in Sweden has suffered from lack of continuity of tradition, and the ballet at the Opera House in Stockholm has been more a ballet for the Opera, than a ballet company in its own right.

The tendency in the comparatively few all-ballet performances given in the season has been to play a successful ballet to death, as it were, and then drop it. And as there was no organisation for maintaining a repertoire, a ballet could not be satisfactorily revived until after a considerable lapse of time, unless the choreographer happened to be a resident ballet master at the time of the revival, or could be specially re-engaged to do the revival.

The present aim is to try to give this ballet company international status by forming a sound repertoire which will include some of the classics as a permanent background and modern works by various choreographers.

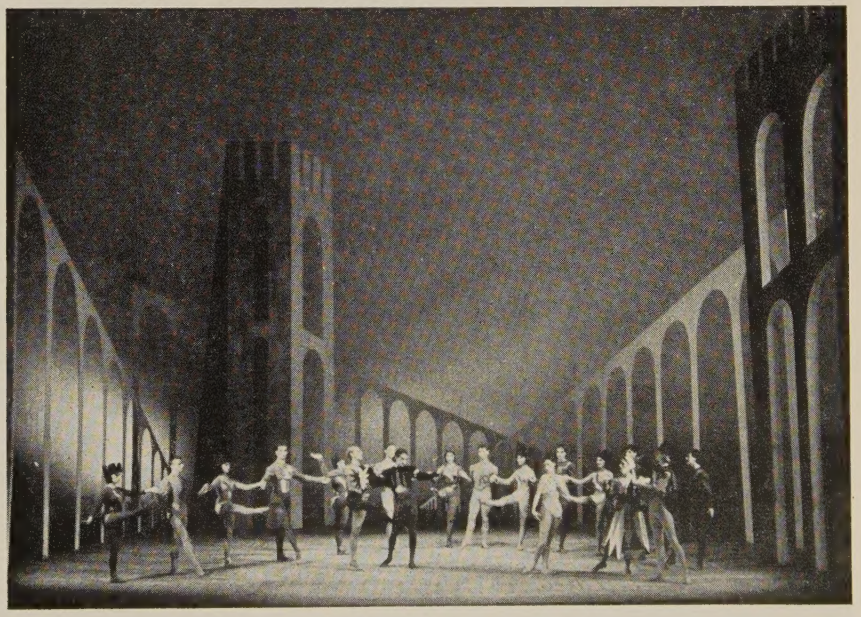
The most recent new ballet to be put on here is a version by the Swedish choreographer, Birgit Cullberg, of Prokofiev's *Romeo and Juliet*, with decor and costumes by Jan Brazda. This production is cut to run one hour.

Of the classics, the company has full-length productions of *Swan Lake*, *The Sleeping Beauty* and *Giselle*. In the production of the latter I have replaced several pieces of music

*A NEW GISELLE: Ellen Rasch in the title role of* Giselle, *which Mary Skeaping has recently revived, restoring some lost material, in Stockholm.*
*Photo: Enar Merkel Rydberg*

*STAR-CROSSED LOVERS: Willy Sandberg as Romeo and Gerd Andersson as Juliet in the Stockholm production of Cullberg's* Romeo and Juliet.

*PERMANENT SETTING: Jan Brazda's setting for Cullberg's* Romeo and Juliet *which is used throughout the production. Kenneth Petersen and Mariane Orlando are here seen as Romeo and Juliet, roles they have taken over recently in this shortened Swedish version of Prokofiev's ballet. Photos: Enar Merkel Rydberg*



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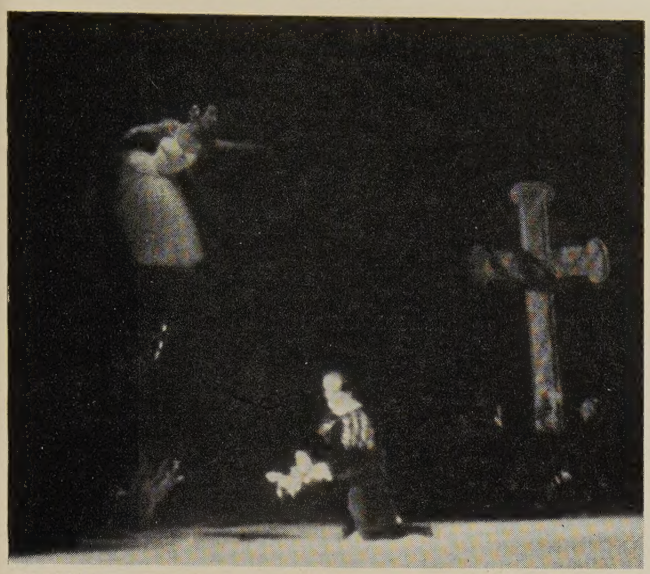

*ANCIENT FLYING MACHINE: Bjorn Holmgren as Albrecht and Ellen Rasch as Giselle in* Giselle *Act 2 in Stockholm. Standing on the old see-saw machine used in the last century to give the illusion of flight, Giselle scatters lillies which are collected by Albrecht.*

*GREEK TRAGEDY: Willie Sandberg as Jason and Gerd Andersson as Kreusa in Birgit Cullberg's* Medea *to Bartók music. This ballet was seen in London, in an earlier version, when a group from Sweden appeared at the Princes Theatre a few years ago.*

*Photos: Enar Merkel Rydberg*

(continued from Page 7)

which have not, I believe, been used in the ballet since it was produced in Paris by the Diaghilev Ballet in 1910.

The dancers here are working well now and making very good progress, but they still have to appear in the operas, which naturally slows down somewhat the plan for a ballet repertoire.

In December we are expecting to welcome two Russian artists from Moscow, Raissa Struchkova and Juri Kondratov who will appear in our productions of *Swan Lake*, *The Sleeping Beauty* and *Giselle*, and in the early spring we are looking foreward to having Massine to produce three of his ballets, *Le Sacre du Printemps*, *Le Tricorne*, and probably *Gaîté Parisienne* as the third. So the ballet has a very full programme for this season and I hope it will be able to give a good account of itself during the Festival week in June.

Tony Shearing

## —with Canada

**where CELIA FRANCA is director of the National Ballet of Canada in Toronto.**

**Celia Franca studied with Judith Espinosa, Antony Tudor, Marie Rambert, Idzikovski and Vera Volkova. She made her stage debut with Ballet Rambert and danced a number of roles.**

**Later she joined International Ballet and then went to Sadler's Wells for whom she created many important roles, mainly dramatic. She danced as guest artist with the Sadler's Wells Theatre Ballet and created two ballets for the company—*Khadra* and *Bailemos*.**

**She became ballet mistress and was also a dancer with Metropolitan Ballet as well as creating a number of works for television. Five years ago she left England to form the National Ballet of Canada.**

THIS Christmas will be my fifth in Canada. It is a good time for reflection, and to express my best wishes for the holiday season to friends of ballet wherever they may be.

In my Toronto apartment, I shall spend some of my time preparing for the second and more extensive half of our 1955-56 touring season. We will have visited, by that time, many Canadian cities. Ahead lies Toronto, London, Ont., and quite a number of United States cities, including in mid-February, New York.

Last season we visited New York for the first time. It was an important milestone in the life of the National Ballet Company of Canada. Later, in Washington, audiences in the 4,000-seat Carter-Barron Amphitheatre included Arnold Heeney, the Canadian Ambassador and many diplomatic guests.

The presentation of a fully-professional Canadian Ballet company is the fruition of a long-cherished dream held by many Canadians. Its attainment has been accomplished through unselfish efforts on the part of many persons.

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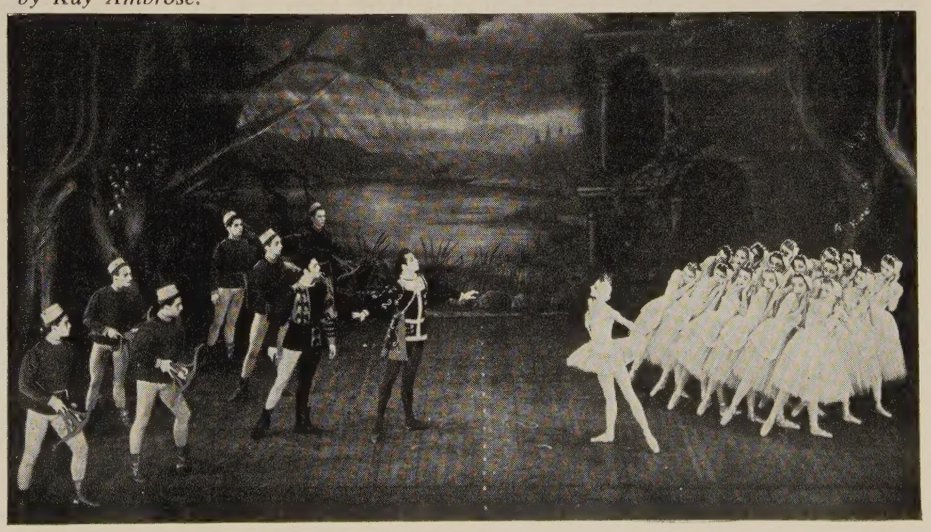
*CELIA FRANCA as the Queen Mother in the National Ballet of Canada's production of* Swan Lake.

*CANADIAN STARS: David Adams (who will be remembered here for his performances with Metropolitan Ballet) and Lois Smith in* Swan Lake *Act 2. The setting was designed by Kay Ambrose.*



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*PAS DE DEUX: David Adams and Lois Smith in Act 2 of the National Ballet of Canada's* Swan Lake.

*PAS DE TROIS: Ray Moller, Angela Leigh and Earl Kraul in a recent Canadian work*—Offenbach in the Underworld.

*CAN-CAN: Katharine Stewart, Myrna Aaron and Jacqueline Irving in* Offenbach in the Underworld.

*Photos: Ken Bell*

that they would be compared with the fully-seasoned dancers who visit Canada from time to time. Happily they have come through the test with flying colours.

Canadian audiences too have come to accept their own. For example, in the first two years we played Kitchener, Ont., we had little more than three to four hundred people. Last season we had an audience of 3,000 in one night. This is typical.

Last season too the William Morris Agency of New York undertook to represent the company on its engagements outside Canada. Klaus Kolmar of the agency wrote: "I feel very strongly that there is a good future for the National Ballet of Canada not only in this country (the U.S.) but also in Europe."

As regards the company, I should like to pay tribute to our principal dancers, Lois Smith and David Adams. Lois Smith is a dancer of unusual grace and beauty. David Adams, Canada's number one leading male dancer, possesses the rare gift of complete musicality. The timing of both his dancing and his acting is nothing short of superb.

The artistic staff is a strong one. Kay Ambrose, author, illustrator, lecturer and designer, who needs no introduction to British balletomanes, is artistic advisor. Betty Oliphant, formerly of London, is ballet mistress. George Crum, musical director, is a musician of great talent. David Haber is production manager.

In 1951, even before the company was founded officially, we started a summer school to give intensive training to teachers and young dancers. The curriculum includes Labanotation. This past summer the school registered 230 teachers and students from across Canada and the United States.

For the future, we hope that the teachers will be able to send talented students to an institution which at present is non-existent, namely: The National Ballet School of Dancing and General Education. That is part of the plan for the time to come.

Celia Franca

## —with Germany

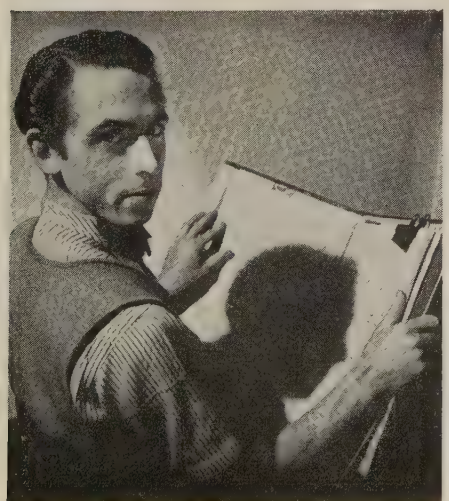
**Where ALAN CARTER is choreographer and ballet master at the Bavarian State Opera in Munich.**

**Alan Carter studied with Seraphine Astafieva and Nicholas Legat. He made his stage debut with Lydia Lopokova at the Ambassadors Theatre. In 1936 he joined the Sadler's Wells Ballet, remaining for five years. After five years in the RAF, he joined the Sadler's Wells Theatre Ballet on its inception. For that company he made his first attempt at choreography in a small piece,** *The Catch.*

**On leaving the Theatre Ballet, he was invited by the Arts Council to form a small touring ballet company—the St. James Ballet. This admirable idea, of taking ballet to small towns unable to see the larger companies, did not catch on and lasted for only a short time. Carter then appeared in a number of films, including** *The Red Shoes,* **for which he was also ballet master. Succeeding Frank Staff, he went to the Empire Cinema in Leicester Square as choreographer and ballet master and created many interesting works. When the Empire's policy of giving a stage show with a film ended, he returned to films.**

**Two years ago Carter was invited to Munich and appointed ballet master to the Bavarian State Opera Company.**

*ALAN CARTER* *Photo: Roger Wood*



I AM very pleased to have this opportunity to tell the readers of DANCE AND DANCERS something about my work in Germany. With my wife, Joan Harris, I have been working as choreographer and ballet master at the Bavarian State Opera in Munich since September, 1954.

The problem for a ballet master in Germany (apart from our personal problem of trying to learn to speak German) is to establish that ballet is a sister art to opera and not merely a hand-maiden. At the moment, I believe that there are something like 70 opera houses in Germany—all with dance groups of one kind or another. These groups, however, in most cases exist principally to provide movement in the operas. Some groups do have separate ballet performances, but these rarely occur frequently.

*MIRACULOUS MANDARIN: Heino Hallhuber, Franz Baur, Natascha Trofimowa in Carter's Bartók ballet.*

*Photo: Sabine Toepffer*

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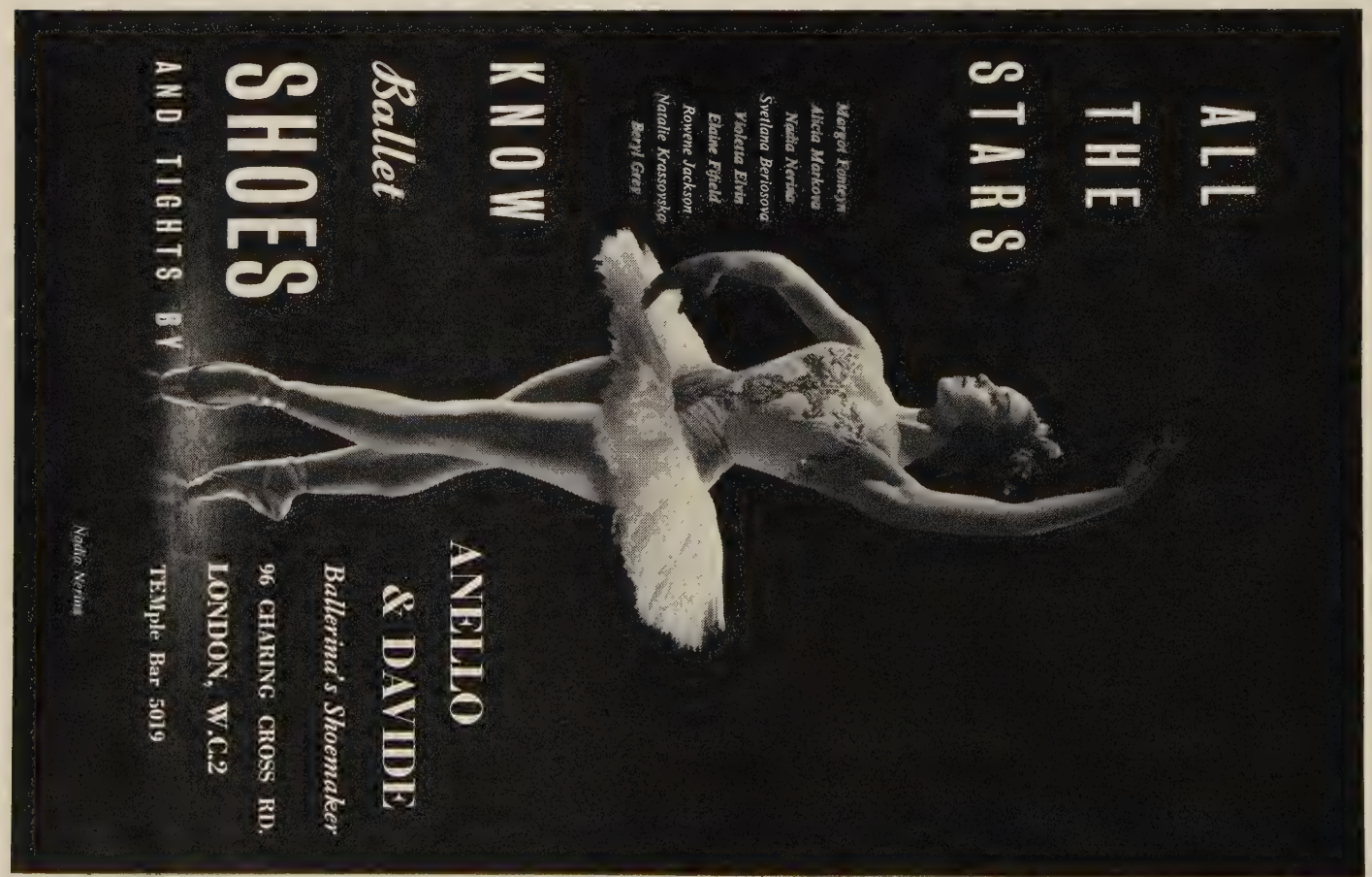


*CARTER'S RECENT BALLET: Inge Bertl and Franz Baur in the first scene of* Taubenflug *first given this year on September 2.*

*VERONICA MLAKER in the second scene from Carter's* Taubenflug. *Photos: Sabine Toepffer*

*BARTOK BALLET: Another scene from Carter's* The Miraculous Mandarin *with Paul Wünsch in the title role and Natascha Trofimowa, as the woman. Photo: Rudolf Betz.*

In Munich the position is better. When we first arrived, three ballet performances were given in a month—now we are giving one a week. The Munich Ballet consists of 36 dancers, about 20 students and a school of about 60 children. Most of the 65 operas in the repertoire require the dancers—naturally this takes up a great deal of their time and prevents them from reaching the technical standard of the best foreign companies. Luckily the Opera has co-operated with me to the extent of releasing dancers from 'standing-on' parts in the operas and I have a scheme afoot to further improve the situation.

In addition, I hope to take the company on a small tour inside Germany this year—tours in Germany, apart from foreign touring companies are almost unheard of! As you know, it is almost impossible for a company to "find" itself until it has played outside its nursery. As it is, the lack of tours makes it necessary to mount a large number of works each year in order to satisfy the demands of the relatively small local population (the population of Munich is about one million). For example, my first contract stated that I should "make" 10 ballets, and also opera ballets as well during one nine-month season! For various reasons this was impossible—not least that I insisted upon attempting to achieve quality rather than quantity.

I produced for my first programme, in February 1955, three ballets. The first was to Ravel's *Le Tombeau de Couperin* and was called *Vier mal vier*. It was intended to convey the difficulties of eighteenth-century courtship. The title resulted from the fact that each character was "duplicated" four times. *The Miraculous Mandarin* was the middle ballet in the programme, and I used for it the fantastic score of that name by Bartòk—the choreography was in a modern style (that is—my idea of modern!).

The last ballet was a revival of *Casse Noisette*. This ballet brought to light the fact that the use of original choreography is almost unheard of in Germany! Such works as *Petrouchka* and *Coppelia* have been produced many times, but with choreography by the local ballet master! This, to me, is akin to producing Wagner's *Ring* with music written by the local singing teacher. Later, last season, I produced three more ballets, the most successful of which was *The House of Shadows*, with music by Benjamin Britten.

My plans for this coming season include *Giselle* and a considerably enlarged version of *Mister Scrooge*—the Dickens' *Christmas Carol* ballet which I produced at the Empire, Leicester Square. I am also delighted to report that Dame Ninette de Valois has offered to allow us to have *The Rake's Progress* in the repertoire. It will be mounted in the spring by Peggy Van Praagh.

The many readers of DANCE AND DANCERS in Munich have asked me to send good wishes. Also enclosed please find Christmas and New Year greetings from the Bavarian State Ballet, which of course includes those of Joan and myself.

Alan Carter

## —with Norway

**where ROBERT LUNNON is now re-organising the Norwegian Ballet in Oslo. He is the youngest of these four British dancers working abroad in the capacity of a director of a company and the result of his work in Scandinavia is awaited with much interest.**

**Lunnon was awarded a Royal Academy of Dancing Leverhulm Scholarship at an early age and he went to the Sadler's Wells School. From there he joined the Sadler's Wells Theatre Ballet as a dancer. Deciding that he had potentiality as a teacher, he left the Theatre Ballet and took a teacher's course at Sadler's Wells School. The result was so satisfactory that he went to Turkey to teach at the School in Ankara formed by Ninette de Valois some years ago. He was assistant to Beatrice Appleyard. Later he went to Greece; and then recently he moved to Scandinavia where with advice and encouragement from Mary Skeaping, took over his new post in Oslo.**

FOLLOWING the noble pioneer work done in Norway by Gjerd Kjoloss and Louise Browne some years ago, serious efforts are now being made to establish both a national opera and ballet company in Oslo.

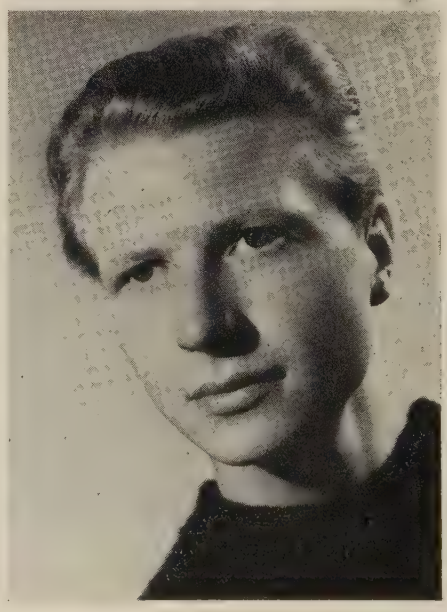
There are many difficulties as yet to overcome, not the least of which is the absence of a home theatre. Therefore at present all the performances have to be given in hired theatres, with all the complications which this entails. As regards the ballet, it is planned for it to give a performance every Tuesday this season.

After five weeks of hectic rehearsing, the success of the first programme given by this newly-formed Norwegian Ballet on October 18, was a well deserved reward for all the many people who helped to make it possible. The programme consisted of the second Act of *Swan Lake* and excerpts from the third Act, produced by Mary Skeaping as well as the ballet *Medea*, to Bartók's music, by the Swedish choreographer Birgit Cullberg. Later additions will include *Les Sylphides* and *Pulcinella*, to the music of Stravinsky, by the Danish choreographer Bartholin.

Yet again I spend Christmas abroad, but I welcome this opportunity of sending Christmas greetings and good wishes from Norway to the dancers in England and to DANCE AND DANCERS' readers.

Robert Lunnon

*ROBERT LUNNON. Photo: John Baker*



# CUE FOR DANCING

**The dancing in the musical, *The Pajama Game*, now at the London Coliseum may prove a landmark in the history of musicals for the manner in which the dancing emerges naturally out of the book.**

**by**

**HARRY STONE**

*JEALOUSY BALLET: Helen Gallagher and the boys in the Broadway production of* The Pajama Game. *The dances were reproduced in London by Zaya Laporska. Photo: Talbot*

It is always rash to predict trends in the theatre. But if there is any reliable way of guessing the future it is by referring to the past. If we apply this method to *The Pajama Game,* which opened at the Coliseum on October 13, the evidence suggests that this may well be something of a landmark in the evolution of the musical.

Ideally, the dances in a musical should obey two rules. One is that the subject content of any dance, the actual movement as well as the general atmosphere, should be relevant to the main central theme. The other is that the means of introducing the dance into the action should result in the gap between dance and the dialogue or song being bridged as smoothly as possible. It is in the manner in which it fulfils both of these conditions that *The Pajama Game* covers new ground.

The historical reference that encourages me to regard this show as a standard-bearer lies in the fact that these same problems of content and introduction applied at one time to the songs. A solution was found here, and it looks as though the same techniques are now generally to be applied to the dances.

With songs, the idea of writing lyrics to describe the character or actions of one of the protagonists is so obvious that it was used in the first-ever musical, *In Town,* away back in the early 'nineties.

But it was not until the late 'thirties that the same principle was applied to the dances. Freddie Carpenter, one of the pioneers, wrote in 1939: "The first thing I always do is to study the lyric and then build my number around it. A dance must maintain the atmosphere."

The problem of leading logically and smoothly from dialogue or song into dance has proved a much tougher proposition. As in the construction of bridges, so in the construction of musicals there are two important fundamentals: a central support and a good overlap on either side. Here again, the problem was first successfully solved in relation to the songs. This was in *Rose Marie* in 1925.

The authors of *Rose Marie* first isolated two components to form the central support, namely the lyric or the music itself. Having discovered something concrete halfway between dialogue and song, they were then able to set about overlapping either the lyrics or the music in both directions. In fact, they broke down the hard and fast dividing line known as the song cue.

This was done by quietly playing the opening bars of the number as a background to the last few lines of dialogue; or the orchestra would softly play background music to the dialogue when there was to be no song at all—a trick the cinema was quick to appreciate.

Many years had to pass before dance arrangers and choreographers caught up with the composers and lyric-writers. It was Agnes de Mille who first came to grips with the problem when, in *Oklahoma!,* she introduced mime as a half-way stage between acting and dancing.

In *The Pajama Game,* Bob Fosse has succeeded in improving on this by isolating two further components for the central support.

These can best, perhaps, be called choreographic production and stylised movement. Choreographic production is a lyrical development of stage production and is concerned primarily with ways of moving individuals from group to group. Stylised movement consists of ordinary movements exaggerated and slowed down. Fosse, whose work has been faithfully reproduced over here by Mme. Zoya Laporska, has made logical use of these two intermediate components to overlap on both sides into dialogue and songs.

The opening scene shows all the bustle and activity of a typical factory. All are going about their business, but all the time the choreographer has ensured that they form markedly rhythmic patterns that help to build up into the opening number. In some instances, the dances follow the more traditional plan of dialogue, song, dance.

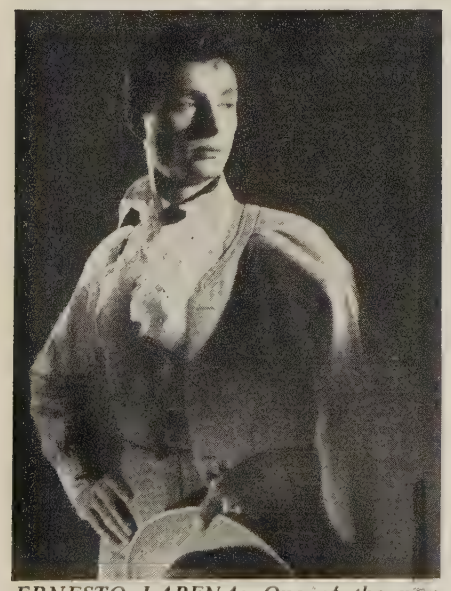
Then under the guise of a slow-down, there is stylised movement which does not develop into a dance but, with the end of the "strike," reverts to normal action.

It is in the nature of things that any new significant development is rarely recognised at the time. The sensation on the first night of *Rose Marie,* for instance, was not of a skilful integration throughout the whole show of lyrics and dialogue, but of the brilliant mass drill of the *Totem-Tom-Tom* chorus.

*The Pajama Game* is such enjoyable entertainment that it easy to overlook its underlying strength and firmness of structure. But in the years to come it may well be regarded from an aesthetic point of view as the first ideal musical.

# Dancers and new works for

**Pilar Lopez, whose company opened at the Palace Theatre on November 14 for a four-week season, has been responsible for choreography and arrangements for the theatre of Spanish**



*ERNESTO LAPENA: One of the new principal male dancers of the company. Photo: Ibanez*

*EL AMOR BRUJO; Pilar Lopez, right, with Ernesto Lapeña in the new version of Falla's ballet which was recently revived with success in Spain. Photo: Gyenes*

*BEAUTY PRESIDES: Dick Saunders as the Traveller and Cécile Barra as the Woman in Daydé's interesting setting. Photos: George Henri*

*EVIL OVERCOME: Olga Adabache as Evil at the end of an amazing* pas de deux *in which she entwines herself around Dick Saunders.*

# ARCANE

**First given at La Fontaine des Quatre Saisons, Paris, on October 25, 1955. Choreography by Maurice Béjart. *Musique Concrète* by Pierre Henry. Decor and Costumes by Bernard Daydé.**

*CAST*

*Le Mal* — — — OLGA ADABACHE
*La Femme* — — —CECILE BARRA
*Le Voyageur* — — DICK SAUNDERS

LA FONTAINE des 4 Saisons is a club with slight affinities with our Players' Theatre but the atmosphere is wittier and more "up to the minute." Ballet and short plays are among the delights offered on the small stage which is about the size of that of our Mercury Theatre.

The title of Béjart's ballet has no meaning and the plot is one of those which can be interpreted at will. The young man, the Traveller, encounters evil which momentarily interests him. He then turns to his idea of beauty. It might, on the other hand, be the conflict between good and bad that is in all of us.

Recently for his Ballets de l'Etoile. Maurice Béjart achieved great success with two ballets using *Musique Concrète* of Pierre Henry. If this new smaller work, *Arcane*, is any criterion, then I would say that in this form of music, Béjart has found the perfect medium for his choreographic talent.

There is a strange poetry in these violent, everyday sounds which the composer has woven into a tone poem. On to this cacophony, Béjart has welded movement which is at all times interesting and occasionally beautiful. The limbs of the dancers form, dissolve and re-form into kaleidoscopic patterns. The result lies somewhere between Martha Graham and a superior music hall adagio. It is violent, disturbing and the impact is inescapable.

The choreographer has been helped by three very fine dancers. Dick Saunders is a most sensitive artist, Olga Adabache has a sinuous quality that can convey evil better than anyone in ballet today, while Cécile Barra was the eternal Venus—provocative and aloof.

Daydé's indeterminate setting, with its fine white lines to give perspective, its mobiles and its glittering tinfoil distance, made the small stage seem of infinite depth and effectively caught the mood of the choreography and music.

This is exactly the right kind of ballet for small and experimental theatres.

One word of warning, *Musique Concrète* is an interesting development for ballet but it may well become a limitation. Too much reliance is placed on harsh sounds and shock treatment. These composers should, for a change, experiment with purely lyrical sounds, sounds which caress the ear instead of jabbing at it.

**Peter Williams**

# Pilar Lopez Ballet Español

**dances which have frequently been copied by other companies. Among the new works to be presented are her version of Falla's *El Amor Brujo* and Halffter's *El Cojo Enamorado*.**

*VERDIALES: members of the company in a new suite of dances from Andalucia called* Andalucia Baila, *one of the many suites which Pilar Lopez has arranged from the regional dances of Spain. Photo: Gyenes*

*ELVIRA REAL: One of the original members of Ballet Español who is the first principal dancer after Pilar Lopez. Photo: Ibanez*

# Five from London Ballet Circle

THE London Ballet Circle have for many years sponsored particularly interesting programmes of dance-films. On September 30 they assumed the new role of ballet impresario when they presented at the Fortune Theatre a programme of ballets under the direction of Kathleen Crofton. The dancers were all either professionals or professional students, most of the latter coming from Miss Crofton's own school.

The programme, which was repeated the next night, consisted of four new works, all by experienced choreographers, and a reconstruction from the repertory of Anna Pavlova's company. The whole presentation was well-handled and it is to be hoped that this will not be the last of the Ballet Circle's ventures at management. Like the Oxford University Ballet Club's "Evening of Ballet" last year, it showed what a club can achieve if it organises a performance on a professional basis.

## THE MAGIC FLUTE

**Based on traditional choreography. Music by Richard Drigo.**

*CAST*

*Lise, a peasant girl* — HELENE CONSTANTINE
*Her Mother* — — — — — — M. CLSZYZY
*Luc, a young peasant* — — — PETER WRIGHT
*Oberon, in disguise* — — ISLA RICHARDSON
*The Marquis* — — — — ANTHONY SWEENEY
*Court Ladies, Lise's Friends, Peasant Girls and Boys*

NO choreographer was unfortunate enough to be indicated on the programme, which was just as well for the memory of Ivanov, who originally produced *The Magic Flute* in Russia. The ballet was once a popular item in Pavlova's repertory, and this revival was made by old members of her company. How much this version is like the Pavlova production, or even how much the Pavlova version was like the original, I cannot say. I hope, and rather suspect, very little.

The story (boy gets girl and overcomes parental objection with aid of magic) illustrates the triumph of right, or virtue rewarded. Dramatic tension was sustained on the first night only by an insubstantial property tree which threatened to collapse throughout the ballet, but wisely saved its final disintegration for the *finale*.

The ballet resembled one of those horrid pot-pourris played by seedy palm court orchestras, that are entitled something like "Moments with the Classics." This present little number gave us just such moments; the beginning was like *La Fille mal Gardée* and *Giselle*, there were merry peasant junketings from *Coppelia*, and little passages reminiscent of *Sylvia* jostled happily with fragrant reminders of *Swan Lake*. The whole was set to music by Drigo that should be compulsory listening for any rash enough to condemn Minkus and Pugni as hacks.

A mere 24 dancers seemed on the cramped stage to realise the Hollywoodian ideal of a cast of thousands. Hélène Constantine is no more a Pavlova than Peter Wright is a Volinine, but they both looked well and danced competently, apart from some faulty partnering possibly excused by insufficient rehearsal. A *pas de quatre* was pleasingly danced by four promising looking students, Anne Broder, Clare Duncan, Jocelyn Matisse and Rosemary Moore.

## THE CIRCLE

**Choreography by Rupert Doone. Music by Igor Stravinsky. Costumes by Tom Cross.**

*CAST*

*The Girl* — — — — — — ELSA RECAJNO
*The Man* — — — — — DONALD BARCLAY

THIS *pas de deux* is, like Helpmann's *Adam Zero*, to all intents and purposes a circular ballet, but circular ballets like circular saws are dangerous instruments needing careful handling. The choreographer, Rupert Doone, was an early member of Marie Rambert's Ballet Club, but has been inactive in ballet for some years. His new ballet apparently concerns the development of a young girl to motherhood.

His choreography had frenzied invention but little selection. Anyone, even critics, can invent movement of a kind, and a choreographer is judged as much by what he leaves out as by what he puts in. Furthermore the theme was obscurely presented.

The work served to introduce a lively newcomer, Elsa Recajno, partnered by the Sadler's Wells dancer Donald Barclay, who performed the eccentricities of his part with spirit.

## DANCES WITHOUT STEPS

**Choreography by John Cranko. Music by Alfredo Casella.**

*CAST*

GILBERT VERNON — CLARE DUNCAN
JOCELYN MATISSE — ANGELA MESTON
ROSEMARY MOORE — ISLA RICHARDSON

ONE is so used to seeing steps without dances that the prospect of seeing *Dances without Steps* raised high hopes. Set to Alfredo Casella's *Puppenzatti*, John Cranko has produced "Five Ideas in Search of a Ballet," five studies in movement, anyone of which is capable of development. In one instance, a heavily symbolic passage about a poet locked in a museum and surrounded by the non-pneumatic bliss of draped statues, he has created a complete miniature ballet.

The choreography of the other sketches recalls the Plant episodes in *Harlequin in April* and passages in *Reflection* and *Variations on a Theme*. Taken out of their possible future contexts the episodes (which, incidentally, all seemed to be draft essays in anti-feminist satire) are neutral in effect—neither tragic nor comic, they will take up their emotional colouring when and if they find themselves in a ballet.

Cranko has used the opportunity of this performance to fly a few kites, and try out a few ideas. The results are interesting. A rewarding experiment for the audience, who are permitted to glimpse at ballets further down on the production line than is usual, and even more rewarding for the choreographer himself. And if Cranko had his tongue a little in his cheek some of the time—so what?

## THE GIFT

**Choreography by Peter Darrell. Music by Gabriel Fauré. Scenery and costumes by George Lucas.**

*CAST*

*The Child* — — — — — SUSAN SALAMAN
*Her Mother* — — — — JULIA FARRON
*Her Father* — — — — GILBERT VERNON
*The friend* — — — PETER BROWNLEE
*His Wife* — — — — — ISLA RICHARDSON
*Two Brothers* — — — — GEORGE LUCAS, RONALD LUCAS
*Their wives* — — — JOCELYN MATISSE, PETRA SIMON

DARRELL's idea for this ballet was not bad. An unhappy couple are only held together by their love for their child. Eventually the father takes the child away, and the mother, rejected by husband, daughter and lover alike, is left alone with her neurasthenia. A twentieth-century fairy story.

Unfortunately Fauré's music (the famous *Ballade*) while pregnant with emotion, and like all French impressionist music, a sitting target for choreographic marksmen, does not lend itself to the sophisticated, brittle story. This poor little rich girl should have danced to Jean Françaix, Jacques Ibert or Leonard Bernstein.

Nor was the choreography of *The Gift* completely original. Darrell has now produced

*THE MAGIC FLUTE: The final moment of the ballet. Lise (Hélène Constantine, centre) is united with Luc (Peter Wright) after parental objection has been overcome.*

*DANCES WITHOUT STEPS: One of the five studies in Cranko's experimental ballet when dancers with fans represent trees. Gilbert Vernon on the floor.* *Photos: Roy Round*

*THE CIRCLE: Julia Farron as the Mother, Gilbert Vernon as the Father and Susan Salaman as the Child whose life is upset by her parents' discord. These costumes were used for the rehearsal but different ones were designed for the performance.*

*CORPS, COUS COUDES ET CŒUR: Hélène Constantine and Peter Wright in one of the many amusing parodies in this ballet which burlesqued various forms of dance.*

*Photos: Roy Round*

a ballet in the style of every one of the major contemporary choreographers (this was his " Tudor period "), but underneath this formidable eclecticism there lies, I think, a real talent. He now needs to start digging before it gets buried.

As the unfortunate, unfaithful wife, Julia Farron wrung out our withers like a dishcloth. She is a fine dramatic artist, with Nora Kaye's punch but not her reach. Gilbert Vernon made a suitably unbending, wronged husband, and Susan Salaman was beautifully poignant as the Child. She stood up to the comparison with the superb Farron like a born dance-actress; I shall be rather surprised if we do not hear a great deal more of her.

The decor and costumes by George Lucas were simple, rather derivative, but effective. The whole evening would have gained a lot if all the ballets had been well designed.

## CORPS, COUS, COUDES ET CŒUR

**Choreography by John Cranko. Music by Igor Stravinsky. Scenery and costumes by Desmond Heeley.**

*CAST*

HÉLÈNE CONSTANTINE

GILBERT VERNON — PETER WRIGHT

JOCELYN MATISSE — ISLA RICHARDSON

*Corps de Ballet*

THE title of the ballet is extremely alliterative, and very French. The ballet itself is an experimental burlesque, or rather experimental and burlesque. As a complement to his earlier work for the programme, Cranko in *C.C.C. et C* seemed to be consciously trying on steps for size.

The first part is burlesquing character dancing (with character in audible quotation marks), the latter half of the ballet seems a presumably unintentional parody of Kenneth Macmillan's *Danses Concertantes*. The work showed signs of being hastily put together, and structurally it was as amorphous as the designs on Desmond Heeley's back-cloth.

The dancers were expected to do impossible things, and the delightful Hélène Constantine did them with more aplomb and considerably more charm than the choreographer could reasonably have expected. She was well supported, and on occasion well thrown, by Vernon and Wright. **Clive Barnes**

# Is a tested notation best?

**ANN HUTCHINSON, President of the New York Dance Notation Bureau, who has been working on the problem of recording movement for 20 years, answers John Gregory's article on the new Benesh System of Movement Notation which appeared in the November DANCE AND DANCERS.**

SIR: Before calling something new and untried a miracle and an answer to all our problems, as John Gregory does in your last number, let us look at the picture as it now is. We have on the one hand a system of notation already proven and widely in use—the Laban system. It has spread to virtually every country in the world. In the United States it has gained such prestige that it is an accredited subject in many colleges.

On the other hand we have in England the Benesh system, the latest of five new attempts to appear during the last decade. As yet there is no text book available, and to all accounts, only one demonstration to prove its value has been given, a demonstration at which no authority on notation or even a practising notator was present. In fact the Benesh system is now at the stage at which the Laban system was in 1927. Why then has the Benesh system aroused so much interest? Is it primarily because at first sight it appears simple and looks more like what the layman expects movement on paper to be?

Mr. Gregory is not the only one to put the emphasis on simplicity, as though "notation in ten easy lessons" is of paramount importance. Is it the chief consideration? Movement, the very subject with which we are dealing, is far from simple. As George Balanchine said in an article on Labanotation, any system of value must be comprehensive. You cannot write a complex movement pattern with only a few symbols; all the details necessary for a faithful reproduction must be there.

If the Benesh system is a shorthand, as Mr. Gregory states, it may be quite adequate when used by a closed group working with a familiar dance form, as in the case of Sadler's Wells Ballet. Is a shorthand desirable? One cannot discuss philosophy in basic English. If we are concerned with a universal written language, capable of recording works of any choreographer, and one through which there can be international exchange and communication, this system must be rich enough to record all forms in minute detail. In accepting this shorthand, Sadler's Wells is clearly not concerning itself with the wider aspects of dance. The emphasis appears to be on the home product.

### Britain still an island

This, then, is the other reason for interest in the Benesh system. As an outgrowth of the national company it is a British product. Is this of sufficient importance to warrant its widespread adoption without adequate testing? Ballet was not originally British. Is there not the danger to be considered of Britain becoming isolated in dance literature from the rest of the world, and of creating a language barrier in an art that has had no language barrier. If British musicians adopted a different music notation from that used internationally, the resulting retrogression would be deplorable.

The basis of the Benesh system is not new. It is similar to that of Sol Babitz, published in 1939. However, the Benesh system has avoided certain of the Babitz limitations through departing from the basic mode of writing after the beginning stages and adopting a modification reminiscent of Feuiller's system. I wonder how far the Benesh system goes beyond the recording of space patterns. How does it record quality and dynamics, movement motivation, tension in the body? Having studied the many categories into which movement falls and the inherent problems in each, I will be interested to see how these have been solved.

### Pooling of knowledge essential

No one person has sufficient knowledge to encompass all aspects of movement. A pooling of knowledge is necessary from every kind of mind, not only the scientific but also the artistic and the practical. No matter how brilliant, two minds cannot produce a finished product in a field as intricate and demanding as this. Once having decided that Labanotation was the best method of movement notation, the members and associates of the Dance Notation Bureau have continued to pool their efforts and knowledge to perfect this tool. We believe that all new ideas and methods should be put to the test, just as they are in science

**(continued on page 21)**

# SAUDADES

## (Nostalgia)

**First produced by the Sadler's Wells Theatre Ballet at the Royal Court Theatre, Liverpool on October 13, 1955. Scenario, Alfred Rodrigues and Denis ApIvor. Choreography, Alfred Rodrigues. Music, Denis ApIvor. Decor and Costumes, Norman Adams.**

*CAST*

| | |
|---|---|
| *Two Captains* | MICHAEL BOULTON, DAVID SHIELDS |
| *Merchant* | LESLIE WHITE |
| *Boy* | JOHAAR MOSAVAL |
| *Eunuch* | DAVID HARDING |
| *King* | DONALD MACLEARY |
| *Princess* | MAUREEN BRUCE |
| *Sorceress* | MARGARET HILL |

*Warriors, Moorish Girls, Attendants* and *Astrologers.*

*Photographed by Denis de Marney*

*WILTING PRINCESS: Maureen Bruce, as the Princess, pines for the North. She is watched over by Margaret Hill as a Sorceress who, together with two astrologers, unsuccessfully attempts to cure her.*

## STORY

A GREAT King returns as a conqueror from the North, bringing with him a young Princess of exquisite beauty. At first she is happy, but one day she falls ill and is near to death, pining for the snow. In a dream-vision she recalls the time when she first met the King in her own land. Spring comes and the almond trees burst into white blossom. The Princess seeing this is reminded of her snow, and forgets her melancholy in the perfumed spring.

## CHOREOGRAPHY

THE Portuguese legend upon which *Saudades* is based (the title is apparently Portuguese for nostalgia) offers respectable possibilities for a ballet. It reveals several shades of emotion, contrasts scenes of torrid heat with love in a cold climate, and, like most good folk legends, holds in its heart a little parable.

The ballet starts with a bang, the opening *ensemble* looking more like a *finale* than the *finale*. Moorish warriors and girls whirl like dervishes, but not fast enough to disguise the similarity between their dances and those for the Polovtsian Boys and Persian Princesses in *Prince Igor*. This similarity, moreover, seemed less of a coincidence than a deliberate attempt by the choreographer (possibly taking his cue from the "nostalgia" of the ballet's title) to recapture the picturesque "exoticism" of *Prince Igor*, *Scheherazade* and their kindred. The result bears much the same relationship to Fokine as *Kismet* does to Borodine.

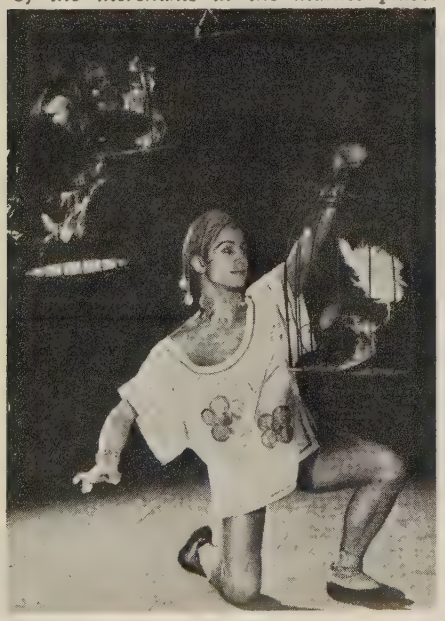
The entrance of the King and his captive bride is theatrical rather than choreographic in its effectiveness, but in the dances for these two, particularly in the dream-scene of their winter meeting, Rodrigues contributes his most original choreography. The *pas de deux*, utilising unusual lifts and fluent invention, has all the qualities of creative ballet-making the work as a whole misses.

Rodrigues's failure is ultimately a failure to impose any particular style on the ballet. The opening moments that should have set an atmosphere of hot luxury are merely energetically conventional. The arrival of spring, bringing with it the return of the Princess's love, is described in choreographic prose rather than poetry and seems to provide an epilogue instead of a climax.

Also, dramatically, it is perhaps a mistake to show the Princess full of life one moment and being carried in like a dead duck the next; her gradual disillusionment and decline would have been far more convincing. Finally the subsidiary characters are either under-developed or irrelevant, as their place in the narrative is not made essential.

The ballet was under-rehearsed and under-produced; by the time it reaches London it may well have pulled itself together. However, as it is, Rodrigues's true talents shine through only in the choreography for the principals, and it seems that the important conclusions to be drawn from the work concern not so much the choreographer (who now holds an accepted place among the leading choreographers of the country) as the wisdom of rehearsing and producing a new ballet in the early stages of an arduous Provincial tour with a company many of whose members have only been on a stage for a few weeks.

*BIRD-SELLER: Johaar Mosaval as one of the merchants in the market place.*



*GREAT KING'S BRIDE: Donald MacLeary, as the King, arrives home with his bride from the North in the opening scene of the ballet.*

## DANCING

THE ballet is likely to go down in the record books as marking the emergence of Donald MacLeary. This young man is gifted with a fine presence, good looks and a partnering ability that would be noteworthy for a dancer twice his age. His actual dancing is less remarkable, but that can improve.

Maureen Bruce lamented the snows of yesteryear with charm and danced well, even though a stronger personality in this role (I mean a Fonteyn, a Chauviré or a Marjorie Tallchief) might have held the ballet together with more success. Margaret Hill and Johaar Mosaval were both good in the leading subsidiary roles, and both appeared to understand their function in the story better than I did.

The rest of the company, although in truth at present a little ragged, did well in the extremely trying circumstances which affected company and choreographer alike.

## MUSIC

DENIS APIVOR has now written the scores for five ballets (his first, *The Good Man of Paris*, has yet to be produced) and is working on a sixth. He is therefore probably the most experienced ballet composer in the country. Yet, judging from *Saudades*, he does not seem to have benefitted much from the experience so eagerly thrust upon him.

The empty over-orchestration—so suitable for a film, so ruinous for a ballet—that was evident but forgivable in his first production, *A Mirror for Witches*, is just as evident in *Saudades* and now far less forgivable. His music still has more rhythmic complexity than melodic invention, ranting climax still piles on ranting climax.

The ballet's theme involves, with its dream sequence, two planes of reality (a problem posed Stravinsky in *Petrouchka*) but an audience could perhaps be forgiven if they caught no answering echo of this "duality" in Apl vor's score. The stage action seemed to call, almost demand, music with racial characteristics, yet there seemed precious little national colour in the music, which could have provided the basis for a love-drama set in Upper Tooting just as satisfactorily as it supported this Portuguese-Moorish legend.

The ballet appeared light and fanciful in mood, while the music was heavy and ponderous. All this seeming disparity between the intentions of the choreographer and composer was made the more remarkable by the fact of their mutual collaboration on the scenario.

Serious composers willing to devote even part of themselves to ballet are so rare in England that all of them are bound to command respect, but with due respect might it be suggested to Denis Apl vor that before he embarks upon his seventh ballet he again studies the requirements of his medium and also what certain other modern composers, as varied as Stravinsky, Hindemith, Sauguet and Copland, have made of those requirements. Because, despite his regrettable tendency to over-orchestrate and his *penchant* for percussion, he has talents it would be foolish to waste.

**Clive Barnes**

## DECOR

GIVEN a story based on a Portuguese legend and a choreographer with a Portuguese name and a certain amount of that country's blood in his veins, and the spectator assumes, not unnaturally, the ballet will have something to do with Portugal. Such a locality offers interesting scope for the makers of ballet ever in search of new ideas. In spite of these pointers towards Europe's most westerly seacoast, the ballet appears to be set in the Middle East of Arabian Nights. This came as a surprise to which it took a few moments to adjust oneself.

*CURE BY DANCING: Moorish girls dance in an attempt to make the Princess forget her northern home. MacLeary and Bruce on floor, left, in the second scene of the ballet.*

Norman Adams achieved some splendid swirling porridgey settings for Howard's *A Mirror for Witches* at Covent Garden. In the present case he appears to have been influenced and overcome by the glowing Orientalism of Gontcharova. His first setting, a market place, might well have been for a touring production of *Le Coq d'Or*. It seemed, as do most designs by British artists for Oriental themes, to be rather self-conscious; the pulsating colours of the near Orient cannot help but come naturally to the Russian designer.

No doubt Adams has also studied the work of that other great master of design, Leon Bakst. But had he seen Bakst's designs in action under the right circumstances he would probably have not made a mistake which robbed the first scene of a dramatic effect.

The story concerns a Princess from the North who is brought South and wilts in the burning southern sun. She pines for the snow. Now snow is synonymous in the minds of everyone with white, and it is true that this Princess is clothed almost entirely, and not very satisfactorily in white. But her important first entrance is lacking in impact because white has already been considerably introduced into the costumes of the crowd. Her entrance as a result goes almost unnoticed.

The rest of the scenes, which were too numerous for a ballet of this length, were adequate but no more. A cut-cloth of rather angry design did succeed in creating a feeling of claustrophobia, a glacial dream-sequence looked like an advertisement for a certain brand of peppermint and only needed a polar bear to make it suitable for ITA. The final apotheosis of gargantuan almond blossoms was very pretty and resembled the wings of an exotic butterfly.

Some of the costumes were good, particularly successful being the wide-striped burnouses for some Moorish girls. Others were rather mixed in feeling and in influence—a Sorceress (Katherine Dunham), a Eunuch (Folies-Bergère), two Astrologers (Japanese Kabuki). Admittedly fairy tales rarely know a fixed locality, but it is up to the designer to give this vagueness of time and place a unity of its own.

The Sadler's Wells Theatre Ballet has made a name for itself as having the best designed works in the British repertoire so that anything less than this best runs the risk of being accounted a failure. Norman Adams did not fail, but we expected more than we were given.

**Peter Williams**

**Maureen Bruce and Donald MacLeary are pictured on the front cover in the *pas de deux* from the dream-vision in *Saudades*. Their stories appear on page 38.**

*HAPPY ENDING: With the spring, the almond trees blossom and remind the Princess of the snows of her native country. Mosaval, Bruce, and MacLeary with the* Corps de ballet *in the background.*

*LECTURE BY MASSINE: On October 10, Leonide Massine gave a lecture on "Ballet in the United States" in the Library of the Paris Opéra. Here are some of the notable people who attended: (Back row) Vyroubova, Bozzoni, Renault, Miskovitch, Algaroff. (Front row) Markova, Lifar, Massine, Chauviré. Photo: Lido*

*PARTY FOR 70 DANCERS: Igor Moiseyev, between Moreau and Markova, being greeted by the Marquis de Cuevas at a party he gave for the Moiseyev Ensemble, who saw Markova dance in* La Sylphide *in Paris. Photo: Lido*

# curtain up!

### *Nerina marries*

NADIA NERINA had a busy time in London recently. She flew back from America where her appearances with the Sadler's Wells Ballet had brought her great personal success. During her few days in London she signed a contract for several television appearances next year, was engaged and quietly married to Charles Gordon, a South African businessman, and then returned to America to rejoin her company.

Two other Sadler's Wells people, this time from the Theatre Ballet, married recently—Patricia Cox and Leslie White. Their wedding was during the first weeks of the company's Provincial tour.

### *Fedorovitch memorial exhibition*

SOPHIE FEDOROVITCH was one of the greatest British ballet designers, her untimely death leaving a gap which so far has not been filled. All lovers of the ballet will welcome a Sophie Fedorovitch Memorial Exhibition which has been organised by Carol Hogben and the Circulation Department of the Victoria and Albert Museum. It opens at the Victoria and Albert Museum on December 9 and will remain there for two months before touring England and Scotland.

Not only designs will be shown but also costumes, models and projects, together with photographs of the various productions of plays, operas and ballets which Fedorovitch designed. Apart from an exhibition organised as a memorial to Christian Bérard, this is the first major retrospective exhibition devoted to the work of a ballet designer to be presented in this country.

One of the features of the exhibition will be the bust of the designer by David Wynne which has been presented to the Sadler's Wells School.

There is to be an illustrated souvenir catalogue at 2s. 6d., which will no doubt be eagerly sought by collectors. In addition, Simon Fleet has compiled a book, *Sophie Fedorovitch, Tributes and Attributes,* which will be circulated privately among friends of Sophie Fedorovitch and it may be possible to obtain copies of this book at the exhibition. As so many of those most closely connected with her—Marie Rambert, Frederick Ashton and the members of Sadler's Wells Ballet—will be abroad during the first weeks of the exhibition, it has been decided not to have any ceremonial opening.

### *Ambassador in Firebird*

WE knew it would happen sometimes, but we little thought that it would finally be in Philadelphia—an ambassador appeared in the ballet.

A new attendant was seen on the stage in the final scene of the Sadler's Wells production of Fokine's *Firebird,* grinning widely behind a minor forest of whiskers. This was Dr. Roberto Arias, husband of Margot Fonteyn and Panamanian Ambassador in London.

Fonteyn is apparently learning Spanish during whatever quiet moments she can find during the trans-American tour. She hopes to be able to speak the language fluently by the time she visits her husband's native country between the time the American tour ends and the opening of the next season at Covent Garden.

### *Theatre Ballet's changing stars*

A RUMOUR that Elaine Fifield had left the major Sadler's Wells company to join the Theatre Ballet is without foundation. An illness having prevented her from going with the Sadler's Wells Ballet to America, it was thought to be a good idea for her to recover her dancing form by appearing with the Theatre Ballet on tour. This engagement will last only until her own company returns from America.

There is every possibility that Anne Heaton will return as ballerina to the Theatre Ballet (she was ballerina of this company on its inception) when John Field takes over the post of director next year.

The present tour of the Theatre Ballet has played havoc with some of the principal male dancers. We were sorry to hear that Donald Britton had suffered a severe leg

*DANCER WITH LA LOLLO: Boris Trailine with Gina Lollobrigida, the famous Italian film star, in a ballet,* Cleopatra, *from the film* La più Bella Donna del Mondo, *made in Rome and shortly to be released.*

*Boris Trailine has now taken over the studio of the late Alexandre Volinine in Paris. He has preserved the methods of the great teacher so that the traditions of the Russian School will continue unbroken.*

injury that may keep him from the stage for some time. He was hurt during a performance of his difficult variation in Macmillan's *Danses Concertantes.*

### *Where the money goes*

THE recent revelation that storage and transport of scenery for which there is no room at Covent Garden costs £10,000 a year goes a long way to explain the pitifully limited repertory which Sadler's Wells often presents even in a long season.

The Arts Council has now decided that the Royal Opera House is "obsolete and inconvenient." There is a strong move afoot to have Covent Garden market transferred elsewhere to avoid traffic congestion. This idea, it may be remembered, was part of the project for the rebuilding of London planned in the last years of the war.

If this plan materialises, even in part, a small portion of the Covent Garden subsidy (which amounts to nearly half the total annual expenditure on the arts) could be wisely spent on securing adequate storage space near the theatre.

### *What you asked for*

THE addition of *Petrouchka* to the Sadler's Wells repertoire, scheduled for some time next year, is bound to prove popular. A competition in the third number of DANCE AND DANCERS (March, 1950) asked readers to name the four ballets they would most like to see revived at Covent Garden. No less than 95 per cent. included *Petrouchka* in their lists.

Almost the same number wanted at least one ballet by Antony Tudor to be mounted. This distinguished choreographer celebrates next year the twenty-fifth anniversary of his first ballet, about the same time that the Sadler's Wells Ballet has its own silver jubilee. Is it really too much to hope that one day there will be at least a token representation of this important British choreographer's works in the repertory of our leading company?

### *Gopal for Edinburgh*

ONE of the features of next year's Edinburgh Festival will be the new company of Ram Gopal which will appear at the Empire Theatre. In the near future, Ram Gopal will leave for India to collect dances for the company which is to be the largest he has yet formed.

### *All honour to Pavlova*

NEXT year, as well as marking the Silver Jubilee of the Sadler's Wells Ballet, is also the 25th anniversary of the death of Anna Pavlova.

The Pavlova Committee in London will commemorate the occasion with a number of events which will include a television programme produced by Patricia Foy in conjunction with Arnold Haskell and a Pavlova Exhibition at the London Museum in the spring. Negotiations are also taking place for a gala at Covent Garden in January when many of the world's greatest stars are expected to dance.

DANCE AND DANCERS is also playing its part and our January issue will be a special Pavlova issue with a colour cover. For details see inside back cover and announcement on page 23.

## *Dancer You Will Know*

## FLEMMING FLINDT

*BORN in Copenhagen. Joined the Royal Danish Ballet School in August,* 1946, *and graduated in June,* 1953, *when he was immediately taken into the company. Guest artist with Festival Ballet from September* 1955 *onwards.*

*Roles: (in Denmark) Principal in* Concertette; *Harlequin in* Night Shadow; *Benvolio in* Romeo and Juliet; *(in England) Prince and* Pas de Trois *in* Swan Lake; *Prince in* The Nutcracker; Don Quixote Pas de Deux; *Gennaro in* Napoli; *Principal in* Etudes.

WHEN in 1946 Poul Gnatt first danced in England, few of us had heard of Danish male dancers. The following year Gnatt joined an English company, to be followed by Erik Bruhn, Frank Schaufuss and, later, Stanley Williams. These fine dancers have done much for British ballet, and it is a particular pleasure to welcome the first representative of a new generation from Denmark—Flemming Flindt.

All who saw Flindt when he first danced *Concertette* must have been impressed by his exceptional promise, a promise that was maintained by his exciting dancing as Benvolio in Ashton's *Romeo and Juliet.* His technique is, even for a Dane, unusually strong, and he has an easy, natural stage presence.

Although practically unknown now, he will one day probably be as celebrated as Bruhn. With Festival Ballet he is having the opportunity to dance leading roles for which he would have to wait many years in Denmark, and his temporary stay with the company should prove as profitable to him as it will be to English audiences.

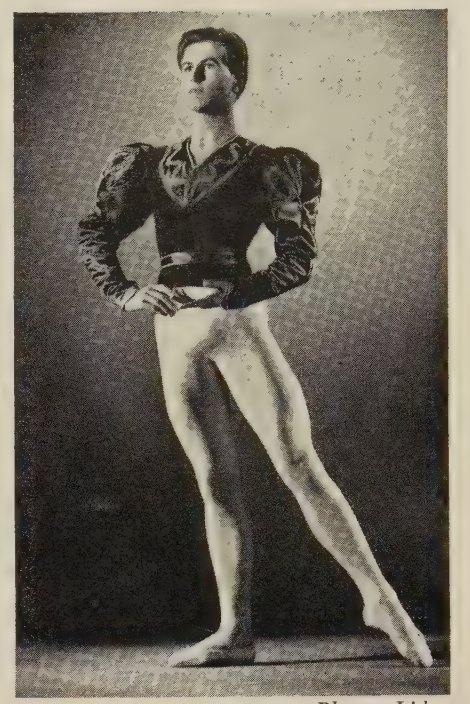
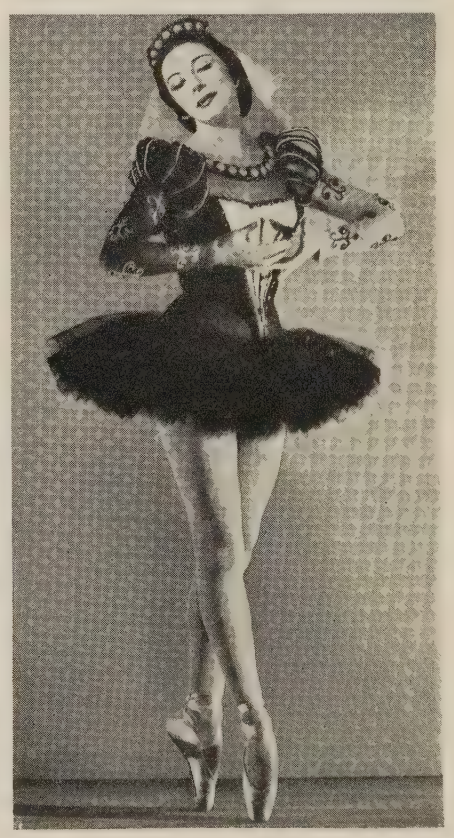


*Photo: Lido*

*NEW MARKOVA ROLE: Three important roles have been created by Markova this year. In Paris, she danced in* La Sylphide *for the de Cuevas company. Now in Chicago she has danced in Ruth Page's* The Merry Widow, *also as Leonora in Page's* Revanche *in which role she is seen below. Photo: Lido*



## *happy birthday to...*

| | | Dec |
|---|---|---|
| Helga Monson | De Cuevas Grand Ballet | 13 |
| Nathalie Philippart | Dancer in Paris | 15 |
| Annette Page | Sadler's Wells Ballet | 18 |
| Alan Carter | Choreographer in Munich | 24 |
| Oleg Sabline | De Cuevas Grand Ballet | 24 |
| David Lichine | Borovansky Ballet | 25 |
| Noël Rossana | Festival Ballet | 25 |
| Margaret Dale | Television producer | 30 |
| Beryl Goldwyn | Ballet Rambert | 31 |
| | | Jan |
| Peter Clegg | Sadler's Wells Ballet | 3 |
| Dame Adeline Genée | | 6 |
| Ivan Dragadze | De Cuevas Grand Ballet | 7 |
| Bronislava Nijinsky | Teacher in America | 8 |
| Johaar Mosaval | Sadler's Wells Theatre Ballet | 8 |
| Kurt Jooss | In Germany | 12 |

## *Is a tested notation best?*

(continued from Page 17)

and industry, but they should not be presented to the world as a finished product until proven.

The crux of the matter is not the survival of any one system of notation, but the reaping of the benefits which the use of a proven system brings. The Beneshes have plans for a text book, for teaching materials and published scores, but at present these things do not exist. In Labanotation there is already a published text book (the result of 14 years work), an eight-volume movement encyclopedia (the product of 25 years of research), correspondence courses (in their third editions), teaching materials of all kinds, a library of notated scores, of dance techniques and dance styles, some of which have already been published and others which are at present being prepared for publication. The signing of the contract this year with Warner Brothers Music Division for the publication of works containing Labanotation has started a five year programme in which materials of all kinds, such as children's books, excerpts from ballets, dance teaching materials, are to be made available.

If we view the matter in perspective we can see the Benesh system only as a complete newcomer to a field where skilled technicians have worked for years. There is nothing wrong in its being new, but is it not wiser to recognise it as the babe in arms which it is, rather than expect of it the capacity and maturity of an adult?

ANN HUTCHINSON

Character Dances of the World. I

# A Ukrainian Dance

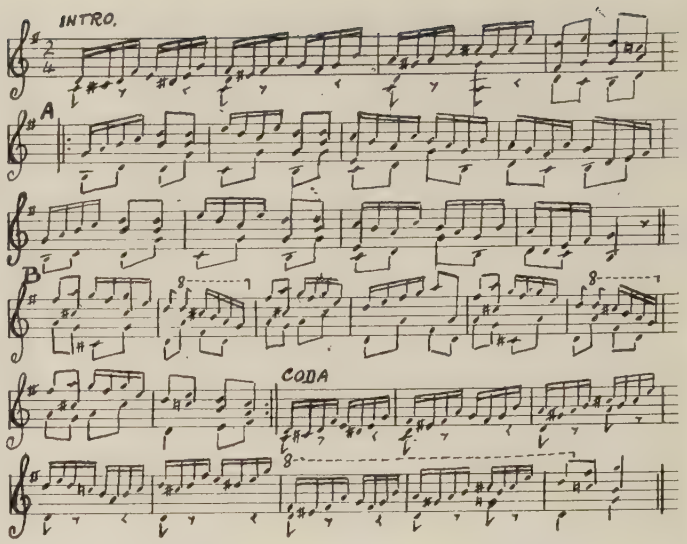
by BARBARA VERNON and JOHN GREGORY

Illustrated by Wolfgang Hainisch

***This series of Character Dances, arranged for stage or studio, is adapted from authentic sources, using the styles and idioms of the national dances concerned.***

*Folk dance is becoming increasingly popular in the theatre today, and no ballet dancer can be considered fully equipped without some knowledge, experience, and appreciation of the elements of the European national dances.*

*The series is intended to give teachers of ballet, dancers and amateurs a wide range of basic steps, correct styles, authentic music, and costume design, so that from each article a complete dance may be produced.*




A GAY dance for male and female from the Ukraine. The girl makes soft undulating movements of the body. The man's movements are intensely virile; he delights in showing off his skill.

**Entrance.** The dancers enter upstage from opposite corners—girl from right, man from left. They execute the same step travelling in a semicircle down-stage to meet centre.

**(1) Running Step.** Illustration fig. 1. A swift movement forwards, body inclining forwards, arms outstretched, Three wide running steps quick and light, in which the feet speed over the floor. Two steps on half-toe barely touching the ground, the third step on the whole foot with bent knee; while the other leg is thrown forwards in the air, not high, free in the knee, instep stretched, but not tense. The extended leg goes straight on into repeat of the movement with a slight spring, running two steps on the half-toe, the third step on the whole foot, with the other leg thrown forwards in the air.

Execute four times on alternate legs to Music A, bars 1 and 2. Man begins with left leg, girl with right, to meet side by side centre-stage.

**Soft Tread Rotating.** Illustration fig. 2. Forward leg makes sideways movement, dropping on whole foot with bend of the knee, and taking weight of the body. As body half turns, the rear leg is brought in close behind forward leg, stepping on half-toe and momentarily taking weight of body. The action of the legs is smooth and continuous with no bobbing up and down. The body is inclined towards the direction of turning, head looking over forward shoulder. Man's clenched fists on hips. Girl's arms curved in front of face in a coy expression. Girl rotates to right on right foot; man to left on left foot. The movement is repeated four times to Music, bars 3 and 4.

**Running Step.** Repeat four times travelling in semicircle away from each other to down-stage corners. Girl beginning with right leg; man, left leg. Music, bars 5 and 6.

**Soft Tread Rotating.** Repeat four times on spot as before to music bars 7 and 8.

**End of Section 1.**

**(2) Hop-Touch Combined Movement.** Illustrations figs. 3 to 6. The girl's movement is here described. The man does the same step, but starting always on the opposite leg and turning in the opposite direction.

First part, to music B, bars 1 and 2. Hop on right leg with quarter turn of the body to right, touching toe of left leg on floor behind. Another hop on right leg with quarter turn of body to left, lifting and turning left leg in front of body, and touching heel of left leg on floor. Hop on right leg without changing body, bringing left leg into ankle with stretched foot (not tense). Hop on right leg and extend left leg diagonally forwards in the air. Throughout movement arms are folded in front of chest. The head always looks over the forward shoulder.

Second part, to Music bars 3 and 4. Illustration figs. 7 to 8. Soft spring on to left leg with bent knee, leaving right leg behind, knee bent in, toe touching floor. Left arm folded behind head, right knuckles on hip. With quarter turn of the body to right, pick up right leg and extend softly in the air, opening both arms forwards. Walk three steps—right, left, right (two steps on half-toe; one on whole foot)— retaining position of arms and body.

The whole movement of parts 1 and 2 of the Hop-touch step is repeated to Music bars 5 to 8. The first time, the partners travel slightly away from each other; the second time they travel towards each other.

**End of section 2.**

**(3) Running Step Together.** Illustration fig. 9. From down-stage centre the partners take hands crossways, right hand in right, left in left. Together, both starting on right leg, they execute Running Step four times travelling anti-clockwise in a semicircle to upstage left. Music A, bars 1 and 2.

Continue with two steps forward, right, left, rising on half-toes with second step, and arresting movement. Illustration fig. 10.

**Slide-Hops** (string). Travelling backwards, right leg steps behind left leg, stepping half-toe with bent knee, and sliding forwards with a hop, as left leg is picked up to step behind right leg repeating same movement, finishing with right leg closing behind. Music, bars 3 and 4.

Repeat whole movement of Section 3, beginning with left foot and travelling in semicircle to down-stage centre. Music, bars 5 to 8.

**End of section 3.**

**(4) Drop-Cut.** Music B, bars 1 to 4. Travelling diagonally forwards, step with back (left) leg accented heavily into the floor, on the whole foot with bended knee, and taking weight of body. Lift right leg with relaxed knee, into air sufficiently to drop whole foot on floor, one pace away, diagonally forward.

Repeat movement bringing left leg close in under heel of right leg, which is again lifted and dropped forwards with whole foot to the floor. The step gives a padding effect.

Repeat movement third time, except that the right leg opening forwards is placed on the heel (fig. 11). Left leg closes with bent knee behind heel; right leg is picked up to half-toe behind (fig. 12). Left leg again steps forward with bent knee, with right leg opening forwards placing heel on floor (fig. 13). Left leg again steps behind right with bent knee; right leg is picked up to step in front on half-toe close to left foot (fig. 14). Take two steps on half-toe; left behind (fig. 15), right side (fig. 16). Close left in front third position, coming down on whole feet (fig. 17).

Throughout the movement, left arm is raised high in the air, clenched right-hand knuckles on right hip, with head looking over right shoulder. With the last step the arms are reversed. The whole movement is then repeated on the other side to Music, bars 5 to 8.

**End of section 4.**

**(5) Slide-Hops** (string). Music A, bars 1 and 2. Four sliding hops stepping right, left, right, left. (See previous description of the step).

**Heel-Knocks in the Air.** Music, bars 3 and 4. Step on right foot across and in front of left leg. With a spring on the right leg, throw left leg sideways in the air, slightly turned out, and bring right leg to meet it, knocking heels together in the air (fig. 18), landing again on right foot. The right arm is held high in the air, left-hand knuckles on hip. Head looks over left shoulder. Two Soft Treads (previously described), turning on left foot to the left (fig. 19).

Repeat whole movement, omitting Soft Treads and substituting Running Step. Three wide steps circularwise, girl travelling across and in front of man to down-stage left. Man travelling away from girl to upstage left. Music, bars 5 to 8.

**End of section 5.**

**(6) Man's Solo.** During this girl stands and admires. Music B, bars 1 to 4. Man leans back on left leg with bent knee, raises right leg in front of him, lifting left arm high, right-hand knuckles on waist (fig. 20). Step forward on right leg, bringing left leg in close behind right foot, and bending knees.

**Character Turn in the Air** (fig. 21). Jump throwing up right knee bent, followed by left knee. As the knees are lifted high in the air, the turn is made full-circle to the right. Arms are folded behind head. Land from the turn with left leg crossed in front.

Step forward across on right foot with bent knee, body inclining forwards (fig. 22), bring left leg close in behind right foot.

**Spins** (chain). Two spins turning to the right on half-toes with stretched knees, feet close together. Music, bars 5 and 6.

**Split in the air** (fig. 24). Bend knees and spring straight upwards into the air, throwing legs widely horizontal and both arms sideways

and touching toes with hands, feet stretched in the air, but not tense. Land with bended knees, feet together. Music, bar 7.

**Bow Leap** (fig. 25). Spring straight upwards into the air, throwing both legs backwards with knees bent and slightly apart. The back is arched, head thrown back, and arms reach backwards to touch feet. Land with bent knees. Music, bar 8.

**End of Section 6.**

**(7).** The man travels round stage clockwise executing 12 Running Cobblers. The girl simultaneously executes Running Step, catching man by the left hand with her right hand. She has to travel very swiftly on the outside of the man, bringing him round to centre-stage. Music, Coda bars 1 to 6.

**Running Cobblers.** Man sits on heels, knees fully bent, body upright, arms outstretched sideways. Keeping this position close to the floor, he runs forwards on the half-toes, starting with the right leg. The movement of the working leg travels outwards, the tip of the toe describing a semicircle as it skims over the floor. Arriving centre stage man and girl spring into the air landing feet apart sideways (2nd position) with knees bent.

**Character Turn Outwards.** Both *pirouette* on left leg to the right, picking up right leg and placing foot behind knee of supporting leg, keeping knee well turned in (forwards). Arms are held rounded in front of chest with clenched fists. Finish the *pirouette* on bent leg, and spring feet apart (2nd position), throwing arms upwards fully extended. Music, bars 7 and 8.


## ANNA PAVLOVA NUMBER

On January 23, 1931, Anna Pavlova died at The Hague, in Holland.

***Marking the quarter-century since her loss, DANCE AND DANCERS for January, 1956 (on sale December 20) will be a special commemorative number. It will carry a***

**FULL-COLOUR COVER**

***of the famous painting of Pavlova by Sir John Lavery, R.A., La Mort du Cygne, one of the treasures of the Tate Gallery, showing Pavlova in the costume of The Dying Swan. There will be many other pictures of Pavlova, articles on the great Russian ballerina by those who knew her, and other contributions. Details are on the inside back cover of this number.***

Also in this January number will be articles on the Moiseyev Ensemble, on the new ballets of the Pilar Lopez Ballet Espanol, and pictures and reviews of new ballets.

***This special number, like others of its type, will become a collectors' piece.***

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*LA FILLE DE MARBRE: Fanny Cerrito and her husband, Arthur Saint-Léon, in the shortened version of* Alma, *one of Cerrito's most brilliant successes in London.*
*An illustration from Ivor Guest's* The Ballet of the Second Empire, *reviewed on this page.*

# Past meets Present in new books for Christmas

## Fact and frivolity

*Ballets Past and Present,* by Cyril Beaumont. (Putman, 21*s.*)
*A Miscellany for Dancers* by Cyril Beaumont. (Beaumont, 10*s.* 6*d.*)

FOLLOWING rapidly on his *Ballets of Today,* Mr. Beaumont has brought his series more up to date in this new volume. The form is the same as he adopted in his *Complete Book of Ballets* and of course is equally invaluable as a book of reference. The choreographers concerned form a rather mixed bunch and it may become very confusing in the future if we find that we have to refer continually to so many volumes.

For instance, here we have the two latest Ashton ballets, some ballets by Helpmann who has done no choreography for several years, an old Howard work, *The Spider's Banquet,* and an early Petit, *Les Amours de Jupiter.* It becomes a bit muddling, especially when later works by some of these choreographers are mentioned in earlier volumes.

Possibly the most interesting section is that devoted to Soviet ballet and I found it fascinating to compare, for instance, the book of the Zakharov *Cinderella* with the Ashton version for Covent Garden.

The ballets of the past include Bournonville's *A Folk Tale,* Petipa's *The Beautiful Pearl* and works by Clustine, Galeotti and Mendes. If not quite so comprehensive as similar books by Mr. Beaumont, it is nevertheless a book you have to have if you have any of these books at all.

It is good that *A Miscellany for Dancers* is on the market again. Apart from some impressions of recent dancers, the volume is mainly concerned with trivia—menus, ancedotes, nicknames, fashions inspired by ballet, etc. Oddly enough, although such things might appear to be of little importance, they quite often give a far better picture of a dancer or a particular period than do many long and wordy essays. Here is the ideal book to make an inexpensive Christmas present.

## A neglected period lives again

*The Ballet of the Second Empire* (1847-1858), by Ivor Guest. (A. & C. Black, 25*s.*)

IVOR GUEST'S world is a gas-lit one, his Valhalla that opera house which stands at the top of the Avenue de l'Opéra in Paris. Few people have written about any period of ballet with such love and affection as has Guest about the Romantic era and the French Second Empire. I often wonder how he would write about the ballet of today—very badly probably. But there is no doubt that on ballet up to the beginning of this century he is an historian second to none.

Over a year ago, his first volume of ballet of the Second Empire (1858-1870) was published. In actual fact it should have come second but it was considered that the period it covered was likely to be of more general interest so the two books were brought out back to front. I don't think anyone need have worried about this new volume being any less interesting; it is just as entertaining and the illustrations seem even better. I am continually amazed at the excellence of the ballet designs of those times and it seems that it was not only ballet that declined with the end of this period.

Fanny Cerrito, Carlotta Grisi, Carolina Rosati, Marie Taglioni

and all the dancers of the time seem to live in these pages and so do ballet mothers. So well is the period evoked that one might overlook the fact that an immense amount of toil and research must have gone into it all. Ballet certainly has reason to be grateful to Ivor Guest for so successfully completing this Herculean labour. **P.W.**

## Ballerinas step out

*Enter the Ballerina,* by Pigeon Crowle. (Faber & Faber, 12*s* 6*d*.)

PIGEON CROWLE'S arrangement of this book is a very reasonable compromise between the usual ballet biography of a successful artist and the story of a little-known world in which the young dancer struggles, and, for this second reason, it will probably appeal most to the younger ballet-lover. Miss Crowle has given us a very accomplished and readable account of the early careers of seven famous ballerinas—Karsavina, Danilova, Markova, Fonteyn, Elvin, Beriosova and Tallchief—and although little of the information is new, the results of this unusual scheme can only be called happy.

The immense span of this book, from Karsavina as a child watching a performance at the Maryinsky towards the end of the last century to Beriosova dancing her first full-length *Lac de Cygnes* at Covent Garden in 1954, enables the author to blend unobtrusively into her seven histories much of the absorbing atmosphere of the ballet world and its life behind the scenes. Younger readers cannot ignore the fact that even the most talented pupil has to work hard for years before a small measure of success is achieved.

These famous ballerinas of assorted ages at one time or another meet in their careers. At the age of eight, Svetlana Beriosova made her debut as Little Clara in *Casse Noisette* with the Ballet Russe, but as she walked round the stage she was holding the hand of Danilova who was the Sugar Plum Fairy. Incidents such as these make the reader aware of the way in which the great tradition is handed on, and of how each of these famous dancers have inspired one another in some way. Pigeon Crowle is an accomplished writer and her sincerity commands respect. **E.C.M.**

## Two's company

*PARTNERING, The Fundamentals of Pas de Deux,* by Richard Ellis and Christine du Boulay. (C. W. Beaumont, London, 10*s*. 6*d*., and Ballet Bookshop, Chicago.)

THERE have been many excellent books published on the technique of classical ballet, but virtually nothing on the art of *pas de deux*. We have some brilliant ballerinas and some fine male soloists, but how rarely do these artists combine their skills to maximum effect in the classical adagio? Apart from Dolin's *Art of Pas de Deux,* which is valuable because it serves the needs of more advanced students and professionals with its accurate details of certain classical *pas de deux,* I know of no book which will give a senior student about to embark on double work adequate guidance.

This book by Richard Ellis and Christine du Boulay, therefore, fills a long-existing gap. Moreover, it has the added advantage of being written by a couple who were both experienced soloists with Sadler's Wells before going to America to teach. It is most informative and much attention is given to fundamentals, basic technique for both boy and girl, the importance of precision and "good stage manners".

What I like about the book is that it is not dogmatic. Experienced dancers know just how much *pas de deux* techniques vary and how personal approaches differ. The authors always state their preferences which, quite rightly, they believe to be the soundest, but they are also brave enough to mention alternative methods which can be applied. Every step of the way is shown, the illustrations are excellently drawn. **E.C.M.**

## For ballet's younger children

*The Children's Picture Book of Ballet,* by Felicity Grey. (Phoenix House, 6*s*. 6*d*.)

THE trouble with ballet books specially for children is that most children obtain greater pleasure in looking at the books intended for adults. Nobody writes better for children than Felicity Grey who will always be remembered for her late and much lamented *Ballet for Beginners* programmes on TV. She has an easy way of talking to the young without talking down to them and there is no doubt that there is much to be learned from this volume. The pictures are mainly very old and familiar friends of mine and doubtless they will be equally familiar to the children also. **P.W.**

BOOKS received and to be fully reviewed next month are: *Gala Performance,* A Record of The Sadler's Wells Ballet over Twenty-Five Years, Edited by Arnold L. Haskell, Mark Bonham Carter and Michael Wood with a foreword by H.R.H. The Princess Margaret (Collins, 42*s*.); *The Ballet Annual,* Edited by Arnold L. Haskell (A. & C. Black, 21*s*.). Both make very good Christmas presents.

**We apologise for the fact that the price was omitted from the review of A. H. Frank's *Ballet, A Decade of Endeavour* (Burke, 18s.) which appeared last month, and that owing to a misunderstanding, the review appeared before publication date, November 14th.**


PERFECT PRESENTS

# Gala Performance

*Edited by Arnold Haskell*

**With a foreword by H.R.H. THE PRINCESS MARGARET**

This book is published in celebration of the twenty-fifth anniversary of the foundation of the Sadler's Wells Ballet, and it represents a tribute to all those who shared in this great achievement.

- **Contains Surveys** of various aspects of British Ballet by Sacheverell Sitwell, William Chappell, Arnold Haskell, James Monahan, Robert Irving, Sir Kenneth Clark, Dame Ninette de Valois.
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# The Record Guide

*by Edward Sackville-West and Desmond Shawe-Taylor*

Assisted by Andrew Porter and William Mann

- **This new edition of** *The Record Guide* is completely revised, enlarged and brought up to date.
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COLLINS

NEW RECORDS
Reviewed by
DAVID HUNT

# Ballet Music from Many Lands

### Slav Exuberance

*Slavonic Dances*, Op. 46 and 72 (Dvořák). *Romeo and Juliet* Overture (Tchaikovsky). Decca LXT5079-80. 2 12in. 79*s*. 3*d*.

IN January I welcomed a complete recording of Dvořák's two sets of *Slavonic Dances*, conducted by Nicolai Malko. Enjoyable though Malko's treatment of the dances undoubtedly remains, these new performances under Kubelik are carried through with such infectious high spirits and instinctive feeling for idiomatic phrasing and rhythmic rubato that it is practically impossible to listen without succumbing to an urge to throw oneself into an energetic attempt at a Furiant, Polka, Sousedska or Kolo.

The recording clearly reproduces the Vienna Philharmonic's fine playing down to the last scintillating detail and the performance of the *Romeo and Juliet* Overture on the fourth side is also way above the ordinary—an unusually noble interpretation, rich in dramatic inflection.

It would be ludicrous if Kubelik, as musical director at Covent Garden, did not attempt to infuse something of the overflowing vitality that comes across from these records into the ballet performances.

### Unbroken Berlioz

*Symphonie Fantastique* (Berlioz). Berlin Philharmonic Orchestra (Willem van Otterloo). Philips ABL3019. 12in. 38*s*. 3*d*.

WHEN this excellent recording of the *Symphonie Fantastique* was originally issued the spacing of the music over the two sides necessitated changing over in the middle of the third movement. This minor inconvenience has now been remedied by accommodating the movement complete on the second side, and without any loss of tonal quality. The performance, which I reviewed last May, remains one of the most satisfying to be had on LP.

### Chausson Without Tears

**Jardin aux Lilas** (Chausson: *Poème*). Conus: Violin Concerto in E Minor. Jascha Heifetz (violin), RCA Victor Symphony Orchestra (Izler Solomon). HMV BLP1072. 10in. 29*s*. 6½*d*.

IT is hardly likely that we will ever hear a performance of Chausson's *Poème* as accompaniment to Tudor's *Jardin aux Lilas* with the solo part played by a virtuoso of the calibre of Heifetz. Here he polishes off the difficulties with masterful ease and has first-rate orchestral support and recording. But where is the lush romantic melancholy, the tender lyrical sadness to which Tudor gave such poignant and haunting expression in his ballet?

When *Jardin aux Lilas* was first danced at the Mercury, Tudor sprayed the stage with lilac to make doubly sure that the fragrant, nostalgic mood he had attempted to evoke in his ballet was established. This proved a superfluous underlining.

The performance of the music on this disc sounds as if the recording studio had been first sprayed with antiseptic.

The reverse is taken up by a brilliant performance of a pleasant but characterless concerto by Jules Conus, a minor Russian contemporary of Glazunov.

*RECORD COVER: Harry Cordwell's design for the sleeve of a new HMV recording of Suites from Tchaikovsky's* The Nutcracker *and Prokofiev's* The Love of Three Oranges. *The design is based on Cordwell's colourful decor for the Ballet Rambert production of* The Nutcracker, *Act* 3.

### Scheherazade on Ice

*Scheherazade* (Rimsky-Korsakov). Paris Conservatoire Orchestra (Ernest Ansermet). Decca LXT5082. 12in. 39*s*. 7½*d*.

ANSERMET's treatment of *Scheherazade* achieves all the magical, jewel-like glitter of an Oriental mosaic. But just as Moorish art follows the Prophet's decree and avoids all representation of the human figure, Ansermet gives little indication, except in the final movement, that Rimsky-Korsakov's elaborate sound-patterns have a narrative basis in Arabian Nights splendours and miseries. With the pulsating emotions underlying the music's exquisitely-worked surface presented with an almost clinical detachment, the result is curiously restrained and devoid of warmth.

Apart from the first horn, whose typically French vibrato makes his important solos sound as if a saxophone had been substituted, the playing is of the highest order and the recording wonderfully clear, if without the spacious perspective of the even more vivid Nixa version, conducted by Argeo Quadri. The Nixa performance thrillingly conveys the voluptuous moods of the music together with its barbaric richness of colouring, qualities which I find present in surprisingly short measure on this new Decca.

### Sumptuous Tchaikovsky

*The Sleeping Beauty*—Excerpts. Philharmonia Orchestra (Herbert von Karajan). Columbia SEL1532. 1 EP (45). 16*s*. 8½d.

THESE items have been extracted from 33CX1065, reviewed in December, 1953, on which Karajan and the Philharmonia give sumptuous concert-type performances of suites from *The Sleeping Beauty* and *The Swan Lake*.

What we are given here (despite the labels) is as follows. First comes the opening section *only* of the Introduction, followed by the Finale to Act 1, the music to which the Lilac Fairy causes the forest to grow up around the sleeping court, and not, as still incorrectly stated on the label and sleeve, the Finale to the Prologue. The second side is devoted to a magnificently regal performance of the *Rose Adage*. The disc is wonderful value.

### Nuts and Oranges

*The Nutcracker* Suite (Tchaikovsky). *The Love of Three Oranges* Suite (Prokofiev). Philharmonia Orchestra (Nicolai Malko). HMV CLP1060. 12in. 33*s*. 11½*d*.

THE perennial popularity of the *Nutcracker* Suite shows that posterity has agreed with Tchaikovsky that the eight numbers he chose from the complete ballet to make up a concert suite represent, in the main, the pick of the score. How interesting it would have been, incidentally, to have had Tchaikovsky's own selection of the best of *Swan Lake*—he also planned a *Swan Lake* Suite but failed to carry it out.

The Philharmonia's performance, barring a rather lethargic-sounding bunch of Mirlitons, is a splendid one indeed and has the benefit of what must surely be the most luxuriously-toned recording so far given to this frequently recorded music.

A suggestion: why not record, for a change, the third-act music as played in modern productions—that is the *Suite* with the *Overture Miniature* and *Marche* replaced by the *Spanish Dance* and *Pas de Deux*?

On the reverse, Malko conducts an equally fine performance of five of the six pieces from Prokofiev's own Suite from his fantastic opera, *The Love of Three Oranges*, one of which, the *Marche*, also occurs in the ballroom scene of Prokofiev's *Cinderella*.

### Ravel's Masterpiece

*Daphnis and Chloe* (Ravel). Chorus of La Radiodiffusion et Télévision Française, Orchestra of Théâtre des Champs-Elysées (D.E. Ingelbrecht). Ducretet-Thomson DTL93048. 12in. 39*s*. 7½*d*.

INGELBRECHT conducts an impressively dramatic reading of the lovely score, investing it with a vitality which in the theatre would no doubt lend greater credibility to the action and help to make the ballet seem not quite so over-long. On a recording, however, I prefer a more evocative, atmospheric treatment of Ravel's magical impressionism such as Ansermet gives with his Suisse Romande Orchestra on LXT2775.

The new disc is excellently engineered, although the balance between orchestra and chorus does not permit the latter to sound nearly as "invisible" as they should and in this respect also I greatly prefer the spirit-voices effect achieved by Ansermet.

### Disenchanted Sylphs

*Les Sylphides* (Chopin). *Gaîté Parisienne*—Suite (Offenbach-Rosenthal). Philadelphia Orchestra (Eugene Ormandy). Philips NBL5019. 12in. 33*s*. 11½*d*.

THESE are two of the most monstrously vulgar performances of ballet music ever perpetuated on records. In *Les Sylphides*, Ormandy's main intention seems to be to show off the transatlantic glossiness of a grossly inflated string section. If the playing can be taken as an indication of how a nation adapts the classics to satisfy its individual temperament and taste, it is small wonder that America failed to recognise the genius of Fokine.

On the reverse the aggressive crudity of Ormandy's conception of Offenbachian high-jinks surpasses even that of the Boston Promenade Orchestra's recording of the complete ballet.

In *Les Sylphides*, the order of three of the dances is unaccountably reversed; but those who find this type of performance enjoyable are not likely to care very much.

### Jugoslav Folk Ballets

*The Devil in the Village*—Suite (Lhotka). Orchestra of the National Opera House, Belgrade (Fran Lhotka). *The Gingerbread Heart*—Suite (Baranovich). Belgrade Philharmonic Orchestra (Kreshimir Baranovich). Decca LXT5058. 12in. 39*s*. 7½*d*.

THE Jugoslav folk ballets from which these colourful suites are taken were danced during the Zagreb State Opera Ballet's season at the Stoll Theatre earlier this year. If less ambitious, Baranovich's music for *The Gingerbread Heart* is easily the finer of the two scores. *The Devil in the Village* is equally dependent on folk material; but, particularly in the music for

the middle Act which depicts Hell, Lhotka's idiom is more cosmopolitan.

This is no doubt as it should be, but in the theatre the more ingratiating qualities of its music helped to make Gingerbread Land, which is usually dull on the stage, seem for once a much more entertaining place than Hell. Both Suites end with the rousing Kolo finales to each ballet.

The spirited performances, each work conducted by its composer, convey much of the freshness and exuberance which were such enjoyable features of the stage productions, and the recording is excellent in every way.

### Grétry and Gluck

*Cephalus and Procrus* (Grétry arr. Lambert: Ballet Suite). Ballet Suite No. 1 (Gluck arr. Mottl). New Symphony Orchestra of London (Robert Irving). Decca LXT5063. 12in. 39*s.* 7½*d.*

OBTAINING a more sympathetic response from the players than was evident in his *Coppelia* recording with the Covent Garden Orchestra, reviewed last month, Irving conducts gracious, satisfying performances of both delightful suites of 18th-century dance music.

Arranged for concert performance, the Gluck is made up of the Introduction to the ballet-pantomime *Don Juan*, the celebrated *Dance of the Blessed Spirits* from *Orfeo* and five other dances from the operas *Iphigénie en Aulide* and *Armide*.

The twelve movements of the Grétry, consisting of ballet music from the Belgian composer's operas *Zémire et Azore*, *Céphale et Procris* and *L'Embarras de Richesses*, were put together by Constant Lambert for de Valois's early *Cephalus and Procris*, first produced by the Camargo Society at the Apollo Theatre in January, 1931. Several of the items were later also used, if I remember rightly, for Petit's *Treize Danses*. The recording is excellent.

### Anda's Carnaval

Schumann: *Carnaval*. *Kreisleriana*. Géza Anda (piano). Columbia 33CX1283. 12in. 39*s.* 7½d.

A YEAR ago this month I described an earlier performance by Géza Anda of Schumann's *Carnaval* as mannered and finnickerty. His playing on this new disc shows a great advance in refinement although there is still need for him to curb a tendency to overlay Schumann's tender romanticism with an intrusion of his own impetuous personality if he is ever to catch the magic of such pieces as *Eusébius* and *Aveu*. However the clarity and brilliance of the playing makes it a more than moderately enjoyable all-round performance.

Much the same comments apply to the performance of *Kreisleriana* on the reverse—an interpretation more notable for faithful realisation of the letter rather than the spirit of Schumann's inspired writing. The piano is well reproduced.

### Cranko and Helpmann

*The Shadow* (Dohnányi: Suite in F Sharp Minor). *Hamlet* (Tchaikovsky: Fantasy Overture — *Hamlet*). Philharmonia Orchestra (Robert Irving). HMV CLP1043. 12in. 33*s.* 11½*d.*

IRVING is rather more at home with the carefree sentiments of Dohnányi's tenderly lyrical Suite than in the nightmare world of Tchaikovsky's conception of *Hamlet*. The festering passion and dramatic thrusts of the Overture are not quite so excitingly put across as in Fistoulari's performance with the same orchestra on PMC1014 (together with the *Romeo and Juliet* Overture). But the new disc has the benefit of a richer and more powerful recording and the coupling makes it the obvious choice for those who want musical souvenirs of Cranko's *The Shadow* and Helpmann's *Hamlet* on the one record.

### From Riches to Rags

*The Lady and the Fool*—Suite (Verdi-Mackerras) New Symphony Orchestra of London (Robert Irving). Decca LW5208. 1 MP. 19*s.* 6*d.*

CHARLES MACKERRAS' brilliant reworking of early Verdi for Cranko's *The Lady and the Fool* cried out for recording, and this six-movement Suite, although first in the field, is bound to be followed by others—including, if rumour is correct, a complete version.

The Suite begins with the *Tarantella* which opens the ballroom scene. Then comes the *Dance of the Young Girls*, in the revised version of the ballet the music to which the two Husband-hunters attempt to find themselves partners. The first side ends with the *Galop* that forms the coda to the scene danced by the three Suitors, the Husband-hunters and the *corps de ballet*.

The second side consists of the *Romantic Pas de Deux* of the Lady and the Fool, the *Divertissement* music for the clowns' grotesque dance in the Prologue and the general dance from the ballroom scene which ends, in the ballet, with La Capricciosa publicly declaring her love for the Fool. To round the Suite off, a special ending has been devised for the last number, different from that played in the theatre.

Irving conducts a spirited and beautifully disciplined performance, admirably reproduced by a bright and well-balanced recording.

### From Rags to Riches

Lully: Ballet Suite. Cimarosa arr. Benjamin: Oboe Concerto. Tartini: Concerto No. 58 in F. Orchestra Alessandro Scarlatti (Franco Caracciolo). Columbia 33CX1277. 12in. 39*s.* 7½*d.*

THE story of how Lully, an uneducated Florentine slum-boy, found his way to France, eventually becoming the leading light in opera and ballet at the court of Louis XIV, reads more like the romantic fiction of a ballet or film scenario than fact. Famed also for his appearances in the court ballets in which the King himself appeared, Lully wrote an enormous quantity of ballet music and was largely responsible for popularising the minuet. The music contained in the four movements of the Suite given on this record are typical of his refined, majestic idiom.

The other side of the disc is devoted to the well-known Oboe Concerto put together by Arthur Benjamin from the keyboard sonatas of Domenico Cimarosa and to a lively Concerto by Giuseppe Tartini (1692-1770). The Oboe Concerto was used some years ago by Alfred Rodrigues for a delightful little ballet for the RAD Production Club.

The three works, making an interesting anthology of music by Italian-born composers of the seventeenth and eighteenth centuries, are admirably performed and recorded.

### Greco on LP

*Danzas Flamencos*. Jose Greco and Company. Choreographic and Musical Arrangement by Jose Greco. Brunswick LAT8076. 12in. 39*s.* 7½*d.*

EVEN granting that the combination of voices, guitar, castanets and *zapateado* poses relatively few recording difficulties, the result here is still an impressive piece of engineering, allowing the listener the aural sensation of actually being on stage during a typical Jose Greco programme.

The younger-sounding of the two Flamenco singers is by far the better, a real rough diamond whose outpourings of woeful passion mark him out as a kind of Spanish Johnnie Ray.

The items tend to lack variety and are by no means as musically rewarding as those on some other recent Spanish folk music recordings. There are also several unfortunate key changes between numbers which could well have been avoided.

*THE LADY AS A TRAMP: Richard Beer, who designed the decor and costumes for* The Lady and the Fool, *also designed this cover for the Decca record of a Suite from the music, reviewed this month.*

### Sabres and Tractors

*Gayaneh*—Suite (Khachaturian). Philharmonia Orchestra (Aram Khachaturian). Columbia 33C1041. 10in. 29*s.* 6½*d.*

THIS eight-movement Suite from Khachaturian's Armenian collective farm folk-ballet contains two items never previously recorded—the *Pas de Deux of Ayesha and Armen* (No. 19) and the *Dance of the Old Men and Women* (No. 29). The first of these served as the musical accompaniment for the scene between the Prisoner and Tcherkechenka, the change of scene, and the Dance of the Eagle in Skibine's ballet to *Gayaneh* music, *Prisoner in the Caucasus*.

This means that by playing the disc in conjunction with Columbia 33SX1012, reviewed in April, 1954, it is now possible to hear on records all the music of Skibine's ballet.

Showing himself to be an exception to the general rule that composers do not make ideal conductors of their own music, Khachaturian secures a performance which leaves little doubt that here is some of the most colourfully dynamic ballet music written in recent years. It is also interesting to note in one of the numbers the effective addition of a saxophone part to the original scoring. A wide-range, rich recording completes a highly successful issue.

## SUGGESTIONS FOR PRESENTS

*The Nutcracker* (Tchaikovsky)—Complete Ballet. Minneapolis Symphony Orchestra (Antal Dorati). Mercury OL-2-101. 2 12in. 93*s.* 10*d.*

*Pulcinella*—Suite (Stravinsky). Divertimento —*Le Baiser de la Fée* (Stravinsky). French National Radio Orchestra (Igor Markevitch). Columbia 33CX1228. 1 12in. 39*s.* 7½*d.*

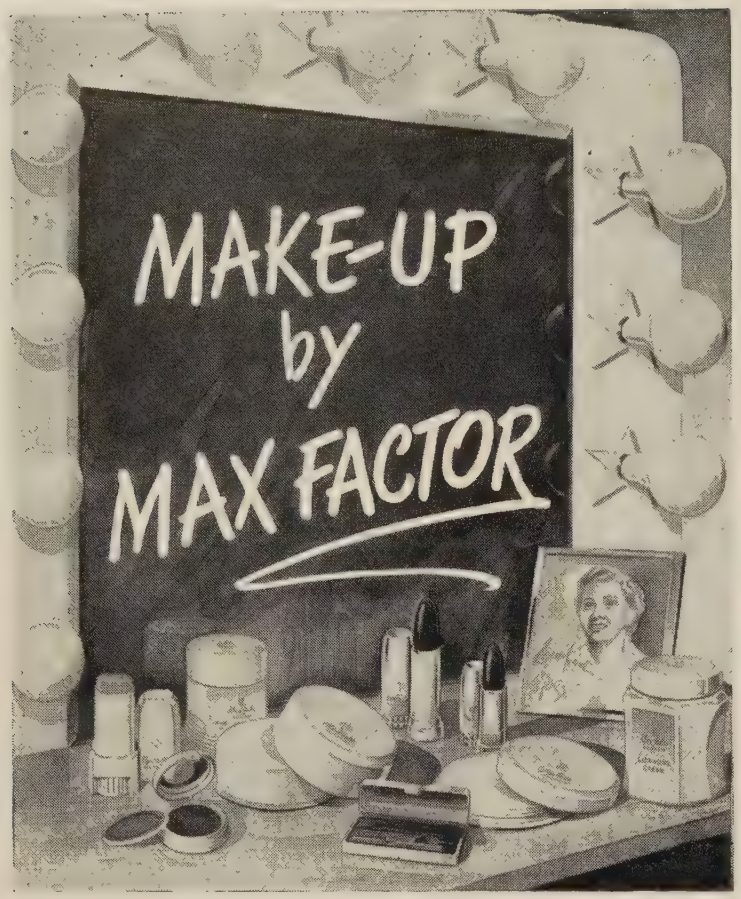
*Simple Symphony* (Britten). New Symphony Orchestra of London (Eugene Goossens). Decca LW5163. MP. 19*s.* 6*d.*

*Don Juan* (Gluck). Vienna Symphony Orchestra (Rudolf Moralt). Nixa WLP-5028. 12in. 39*s.* 7½*d.*

*Flamenco*. Manolo Lieva (Flamenco singer), Pepe de Almeria (guitar). London International TWV91051. 12in. 39*s.* 7½*d.*

*Dances of Galánta; Dances of Marosszék* (Kodály). Philips NBR6009. 10in. 25*s.* 9*d.*

*Thamar* (Balakirev) Symphonic Variations (Dvořák). Royal Philharmonic Orchestra (Beecham). Philips ABL3047. 12 in. 38*s.* 3*d.*

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## BALLET RAMBERT

### Two promising Giselles

THE Rambert *Giselle* is one of the prize exhibits in the museum of British ballet. During the Ballet Rambert's visit to the Harrow Coliseum (for a week beginning October 3) Londoners with a taste for travel and a map of the Underground had the opportunity to see the two latest additions to the line of Rambert-produced Giselles—Ann Horn and Noreen Sopwith. Both, in their individual ways, were good, and both promise to be still better with experience.

Ann Horn had the advantage of not being entirely new to the part. Her touching first Act presented Giselle as a gravely gay and affectionate young girl. The second Act was rather less convincing as she was not light or intangible enough, but her gentle serenity made a good impression.

Noreen Sopwith, who was dancing the role for the first time at the Saturday matinee, made a simple and artless peasant girl in the first Act. Her chief variation was particularly well-danced, and her acting seemed unaffected and spontaneous. But it was her second Act that proved surprising. Here her Giselle was a phantom, a wraith, and her dancing skimmed across the ground like a shadow.

Madame Rambert can be satisfied that in Horn and Sopwith she has found worthy heiresses to the estate of Gilmour and Goldwyn.

Alexander Bennett, partnering Horn, has now completely recovered from his recent leg injury, and was partnering and dancing at the peak of his form, He is quite easily the most accomplished male dancer Rambert has possessed since the war.

Sopwith's Albrecht was Norman Dixon, a newcomer to the role. His acting, partnering and general style were excellent and his dancing had much to commend it, but unfortunately his classical technique is limited. This limitation overcome, and his technique has in fact improved during the past year, his already considerable value to the company would be enhanced.

Another steadily improving dancer, Gillian Martlew, was as sinister and beautiful as the Queen of the Wilis should be, but her dancing has yet to get the full measure of the role.

### Popular recent creations

MACMILLAN's *Laiderette* has settled down as an original contribution to the repertory, and Patricia Ashworth and Ronald Yerrell have deepened their portrayals of the leading characters. Patricia Dyer is now sharing the Ashworth role, and gave an interesting performance which lacked the hypnotic intensity of its creator's.

Another recent work in the repertory, Joffrey's *Pas des Déesses*, is also proving popular, but Selma Siegertsz is miscast as Taglioni. Her talents are at the moment better served as the Polka girl in *Façade* and the French Ballerina in *Gala Performance*.

Of the two Gore ballets in the current repertory *Plaisance* was quite nicely danced by Dyer, partnered by either Bennett or Dixon, but the ballet requires much more accurate dancing in the *ensemble*. Ann Horn now dances the role in *Winter Night* which Mary Munro made so peculiarly her own. Her interpretation, more like Margaret Hill's than Munro's, encompasses the role's tenderness better than its passion. **C.A.B.**

## SADLER'S WELLS THEATRE BALLET

### Struggle to regain standard

THE Sadler's Wells Theatre Ballet played the fourth week of its autumn tour at the Royal Court Theatre, Liverpool, during which was given the first performance of *Saudades*, fully reviewed on page 18. The changes that have overtaken the company since it last appeared in London have been so vast (it has lost enough principals and soloists to float a creditable company) that it is bound to find itself in a period of transition.

The new intake of dancers has yet to be completely absorbed, and the new soloists have to find their feet. It will take at least a year of uphill struggle before the company can approach the standards it maintained before the deluge.

On top of all the difficulties have come the injuries to two of the three male principals (Donald Britton and Miro Zolan) leaving almost the entire weight of the repertory upon the shoulders of Michael Boulton, who has himself only recently rejoined the company. However the company is full of promise, and Peggy Van Praagh, its Assistant Director, is crowning her ten years of service to the Theatre Ballet with her great efforts to pull it round before handing over to her successor, John Field, in January.

Of the old repertory I was only able to see two performances each of *Les Patineurs* and *Pineapple Poll*. Although this programme unfortunately showed me little of the new principals (Sara Neil and Doreen Tempest, for example, only danced the Blue Girls in *Les Patineurs*) it revealed the company's spirit and general capabilities.

The Blue trio in *Les Patineurs* was taken at the matinee by Johaar Mosaval, Patricia Cox and Madeleine White. Mosaval has all the speed and humour for the Blue Skater, and skims lightly through the ballet in his individual manner, but his performance lacked the force and punch associated with the role. The two new Blue Girls were insufficiently brilliant to contrast with the Red couple.

In the evening the Blue trio was excellently performed, with ample zest and enjoyment, by Boulton, Neil and Tempest. At both performances Margaret Hill and Peter Wright danced attractively the difficult *pas de deux* for the White Skaters.

Wright, now ballet-master of the Sadler's Wells Opera Ballet, was appearing as "guest artist" for the day to give the over-worked Boulton a rest, and repeated, even more successfully that in London, his jaunty Captain Belaye in *Pineapple Poll*. Two of the company's youngsters have taken over Poll, Brenda Bolton and Patricia Cox. The former has plenty of personality but needs more technical assurance, the latter has plenty of technical assurance but needs more personality. Either, or both, could develop into a first-rate Poll.

*NEW LEADS FOR THEATRE BALLET: Doreen Tempest and Miro Zolan in the* pas de deux *from* Coppelia *Act* 3 (*left*).

(*Right*) *Michael Boulton and Sara Neil in Act I of the same ballet.*

Coppelia *is still one of the most popular ballets although this particular production has never come in for much praise. However the Sadler's Wells Theatre Ballet will soon have a new production as Dame Ninette de Valois is to mount another version on the company during their London rehearsal period after Christmas. She will revise the whole ballet and put in new dances similar to those in her production at Covent Garden. The ballet will be entirely redesigned by Robert Medley.*

*Photos: Denis de Marney*

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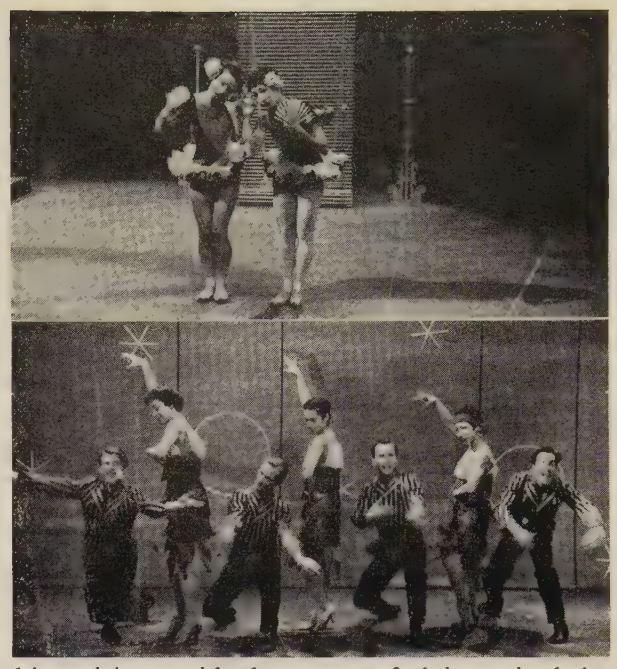
*TURNED OUT PROUD: Scenes from Kenneth Macmillan's witty and successful television dance revue.*

*Left: Violette Verdy and Gilbert Vernon in the* Pas de deux.

*Top right: Annette Chappell and Sonia Hana in the Oriental Twins number.*

*Bottom Right: Terry Gilbert, Julia Farron, Harry Naughton, Annette Chappell, John Stevens, Sonia Hana and Gilbert Vernon in the 'twenties finale.*

*Photos: G. B. L. Wilson*



The male dancing of the company is now extraordinarily promising. By the time the Theatre Ballet reaches London next spring, I prophesy that it will have, from Boulton and Britton downwards, one of the technically strongest male groups to be seen in the capital since the war. **C.A.B.**

## BBC TELEVISION

### Turned Out Proud

**Given on October 23. Introduced by John Neville. Choreography by Kenneth Macmillan. Script by Ian Dallas. Designed by Richard Henry. Directed by Margaret Dale. Produced by Christian Simpson.**

VIOLETTE VERDY — ANNETTE CHAPPELL
SONIA HANA — SHEILA O'NEIL
JULIA FARRON
GILBERT VERNON — TERRY GILBERT
HARRY NAUGHTON — JOHN STEVENS
KENNETH MACMILLAN

WITH *Turned Out Proud,* Kenneth Macmillan completed a television hat trick. In the past 18 months he has also created, and most successfully, the steps for *Punch and the Child* as well as adapting for television his *Somnambulism,* under the title of *The Dreamers.* His latest work was commissioned by the BBC and for once Lime Grove has not been slow to recognise the potentiality of a gifted choreographer.

Beside being Macmillan's most ambitious work for television, it was also his most significant choreographically. It was really a danced revue in nine episodes introduced by an opera-cloaked impresario. In fact the one fault in the programme was the script by John Dallas which contained every known cliché and resulted in a pseudo poetic flowery mumbo-jumbo. John Neville spoke this nonsense beautifully.

As men in striped waistcoats, the dancers got away to a lively start. This was followed by a dance for Oriental twins—Annette Chappell and Sonia Hana—which was delightful and charming. Macmillan has obviously been influenced by this year of Chrysanthemums and Wisteria Maidens.

The highlight of the evening was a beautiful *pas de deux* for Violette Verdy excellently partnered by Gilbert Vernon. Later she danced a variation of great technical difficulty. She is a dancer of superb technique, her *pirouettes à la seconde* being particularly remarkable. She also has charm and a captivating personality.

Macmillan certainly succeeded in exploiting the individual talents of his company. In a character number for Sheila O'Neil and in a dance for Julia Farron and four boys, the dancers could not have been shown to better advantage. The unceasing invention of Macmillan's choreography is continually amazing. Just when you think that he can hardly invent anything further, up comes something entirely new.

The programme closed with a rousing blues of those terrible 'twenties and the days of New Orleans jazz. Verdy, brandishing a long cigarette-holder, might almost have wandered in from *I am a Camera.*

Richard Henry's setting was slightly reminiscent of the work of Clavé and had a simple casualness, though a rostrum, used at the back of the stage in some numbers, made it occasionally difficult to see the dancers' feet.

Altogether an evening's entertainment which must surely have been enjoyed as much by the audience as by the dancers themselves. This is obviously the way that television ballet should go. Let us have more of this kind of ballet programme, please! **Nicholas Baker**

## THE CLASSICAL THEATRE OF CHINA

### Acrobatic feats and battles

HEAVEN knows who was the first Englishman to see the Chinese Theatre, now over 2,000 years old, but that unsuccessful diplomat Lord Macartney appears to have been among the first to record his impressions when, in the eighteenth century, he wrote about "the ornate costumes of the actors who performed acrobatic feats and artificial battles." For three weeks starting October 24 these same costumes, feats and battles have been diverting many thousands of Macartney's countrymen at (and to) the Palace Theatre.

The company from Pekin is bound to be compared with the Japanese Kabuki dancers who recently played at Covent Garden, and, despite many dissimilarities, there is at bottom a close kinship. Both the Japanese tradition and the Chinese, which was partly instrumental in forming it, share a conception of theatrical art that is unilateral and knows none of the Western divisions into drama, opera and ballet, and both are illuminatingly unrealistic, relying on their audience's imagination to enrich the poverty of their scenic device. Where the Japanese and Chinese part company is in the Chinese love of acrobatics, which find an honourable place in the Chinese scheme of theatrical entertainment.

It would perhaps be fair to say that the Japanese excel in grandeur, while the Chinese strength is in fanciful nimbleness, yet there is also, of course, an element of fancy in the Japanese, and the Chinese are not entirely without grandeur.

However, the Chinese company did not convey to Western audiences (or, at least, to me) any tragic feeling comparable with the Japanese *Kasane* or *Dead Courtesan.* Indeed their one tragic item, *The Favourite Bids Farewell to the Doomed Ruler,* despite its elegant (and Kathakali influenced?) dancing, seemed to me to be less successful. All the comedy and acrobatic numbers were infinitely more appealing than what the Kabuki dancers had to offer in the same direction.

### Superb comedy

The comic aspect of the Chinese Theatre is nothing short of superb, and the Pekin company is full of the most astonishing comedians. Technically their acrobats do things gigantically impossible, with a dexterity that leaves one delightedly gasping, as after a peculiarly bewildering conjuring trick.

The programme opens with the now famous *Fight in the Dark.* In this excerpt from a full-length "opera" (practically all the items were passages taken from well-known Pekin "operas," the programme being a gala performance of highlights) two men, for reasons too complicated to explain, meet and fight in a blackness pitch to all but the audience. On a fully-lit stage they indulge in a game of hide and seek, and hit and run, which calls for split-second sword-play and acrobatic comedy mime.

*Trouble in Heaven,* which the company gave in two parts on different programmes, introduces a Chinese mythical character, the Monkey King. Here is one of the great creations of the theatre to set beside Harlequin and Falstaff. Whether he is stealing peaches reserved for the Immortals, or teasing the Dragon King in his sub-aqueous lair, the Monkey King, with his twitching features and his fleas, sparring with the deft and cocky chirpiness of a south-paw, is enchanting. Juggling and somersaulting through life, organising the spectacular formalities of Chinese stage-battles, this Chaplinesque, but

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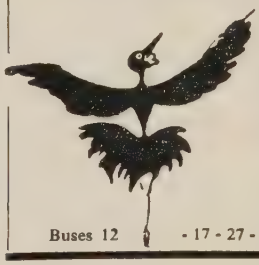

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unpathetically belligerent, "little fellow" won the audience's affection at first sight.

*The Fortress of Mu-Ku*, *The Tiger Hunters* and *Autumn River* were all interesting excerpts, the last, telling of a young girl anxious to rejoin her lover and her encounter with a waggish old boatman, being a delicious comedy whose only fault was possibly in its undue length.

Everything so far mentioned is part of the traditional Chinese repertoire, but under the government of the new People's Republic the Chinese Theatre is enjoying a renaissance, the results of which were evident in some of the other items. The *Dance of the Tea-Pickers* was a fairly typical Eastern, in the political rather than geographical sense, work-dance, and *The Lotus Dance*, dressed in abysmally tasteless costumes, apparently showed the influence of such Soviet groups as the Beryozka troupe. *The Scarf Dance* was by far the most acceptable of this series, and to judge by a somewhat similar dance in the second part of the Monkey King saga, had a more traditional basis.

The only excerpt from a full-scale modern work was *In Yentang Mountain*, describing a sixth-century peasants' revolt. This was a battle-scena without equal. Hurtling bodies somersault across the stage like magic projectiles, the final triumph coming when the peasant troops vault backwards over a six-foot wall to take the enemies' fortress.

There is so much more to be said about these most welcome guests—the music which sounded so unexpectedly "Chinese," the marvellous costumes with their significant colours (blue for the virtuous, white for the young, and so on), the painted mask make-ups, the dominance of male over female, the stylised stage conventions (an actor walks around the stage, for example, and when he comes back, Irish-like, he is somewhere else), the use of such stage properties as pheasant's feathers for loyal generals—but all this must wait until, China and Peter Daubeny willing, they return, which we must hope will be in the near future. **C.A.B.**

# *Dance and Dancers* . . IN FRANCE

*by Marie-Françoise Christout*

## THE PARIS OPERA

### Ibert's Don Quixote revived

AFTER an absence of more than a month, the ballet company has returned to find a newly-boarded stage, renovated machinery, and an auditorium with more brilliant gilding and still softer velvet. Successor to Maurice Lehmann as director, Jacques Ibert has taken up his new administrative duties.

In addition to a revival of *Le Chavalier Errant*, for which Ibert himself composed the music, and which Lifar is now rehearsing with Peter Van Dijk, the new Don Quixote, Lycette Darsonval, Christiane Vaussard and Micheline Bardin, M. Ibert proposes to stage three new ballets: *Psyché* (music by Maurice Thiriet), *Rosalinde* (music by Hirchmann) and *L'Amour et la Vie* (music by Tibor Harsany). Lifar's *Roméo et Juliette*, and Lander's *Concerto aux Etoiles*, which were in rehearsal, will probably be given early next year.

At the moment *Les Noces Fantastiques* continues its successful career with Vyroubova, Van Dijk and Bessy. Chauviré is seen in *La Belle Hélène* and *Istar*, and Vyroubova, partnered by Lifar, has taken up the role of Giselle with a feeling and freshness that is quite remarkable.

Paulette Dynalix, *première danseuse* of the Opéra, has just been appointed teacher of the first division of girl pupils of the *corps de ballet*. It is to be hoped that this new appointment will not result in the retirement of one of the most expressive and intelligent artists in the company.

## GRAND BALLET DU MARQUIS DE CUEVAS

### Markova, romantic legend

AT the Théâtre des Champs-Elysées on October 7, the Marquis de Cuevas opened his new ballet season with customary flourish.

Thanks to the exquisite grace of Alicia Markova, this first night was placed under the sign of Romanticism and *La Sylphide*. When Bournonville's celebrated masterpiece was revived for this company by Harald Lander two years ago, the qualities of assurance, authority and mastery which had made Rosella Hightower so incomparable in *Casse-Noisette* and *Piège de Lumière* also made it difficult for her to inherit the legend of Marie Taglioni. With Alicia Markova, like a lovely lithograph of a hundred years ago brought to life again for an evening, the work again becomes plausible to the modern spectator.

She glides, immaterially, on a moonbeam. The fragile grace of her *parcours*, the carriage of her neck, of her half-crossed arms, her mocking, enigmatic smile, every quality Alicia Markova possesses defines the fantastic being imagined long ago by the poets, an apparition from a dream which belongs no more to our time.

She was supported by Serge Golovine as James Reuben and Denise Bourgeois as Effie.

WITH Jacqueline Moreau, Génia Mélikova and Vladimir Skouratoff, William Dollar's *Constantia* enabled one to appreciate the improvement which John Taras has wrought in the *corps de ballet*. George Zoritch made his return in *Idylle* with Marjorie Tallchief and George Skibine.

### ACHILLE

**Scenario by the Marquis de Cuevas. Choreography by George Skibine. Music by François de la Rochefoucauld. Sets by Pellerin. Costumes by Abdel Kader Ferrah. First Paris performance at the Théâtre des Champs-Elysées, October 19, 1955.**

*Thetis* — — — — — TANIA KARINA
*Achilles* — — — VLADIMIR SKOURATOFF
*Achilles* (as a child) — — DANIEL SELLIER
*Deidamia* — — — — DENISE BOURGEOIS
*Mysandra* — — — — — YVONNE MEYER

CREATED at Cannes last season, *Achille* belongs to the cycle of antiquity. Ever since the eighteenth century, mythological or heroic themes have regularly tempted choreographers. Noverre and Viganò in turn derived inspiration from such subjects.

The legend of Achilles had never before been evoked in this way. Thanks to the Marquis de Cuevas, it has now been done. The scenario, faithful to Homer, is happily constructed. Thetis begs Jupiter to disclose her son's future to her. Terrified by the visions of struggle and death she then sees, she decides to disguise him as a woman and conceal him with Deidamia. Love, jealousy, manly exaltation fill the heart of the young hero who, evading his mother's ruse discovers his warrior's destiny.

The choreographer George Skibine endeavours to treat this fine theme in vast frescoes which are somewhat static. He was not helped by a dull score. The sets are restrained, the costumes of varying taste.

Vladimir Skouratoff makes a very fine Achilles, whose virile presence prevents his assumption of travesty from descending to a questionable level. He has the authority and the youthfulness required by the part. Beside him, Denise Bourgeois gracefully sketches the more delicate silhouette of Deidamia.

## THE MOISEYEV ENSEMBLE

### Folklore as dazzling spectacle

FOR a year now companies of folklore from Roumania, Hungary and Bulgaria have followed one another to Paris with varying degrees of success. Pale reflections of the Soviet troupe, they have merely made the triumph of this latter company still more brilliant. The Paris public were gripped by an exceptional enthusiasm when they discovered this amazing company at the Palais de Chaillôt on the first stage of its first tour of Western Europe.

This success is due as much to Moiseyev himself as to his dancers. Ballet-master of the Bolshoi Theatre, Igor Moiseyev formed the

*LA SYLPHIDE: Markova in the title role and Golovine as James Reuben in the second Act of Bournonville's romantic ballet.*

*As everyone expected, Markova's intangible lightness makes her an ideal interpreter of the ethereal Sylphide.*

*Photo: Lido*

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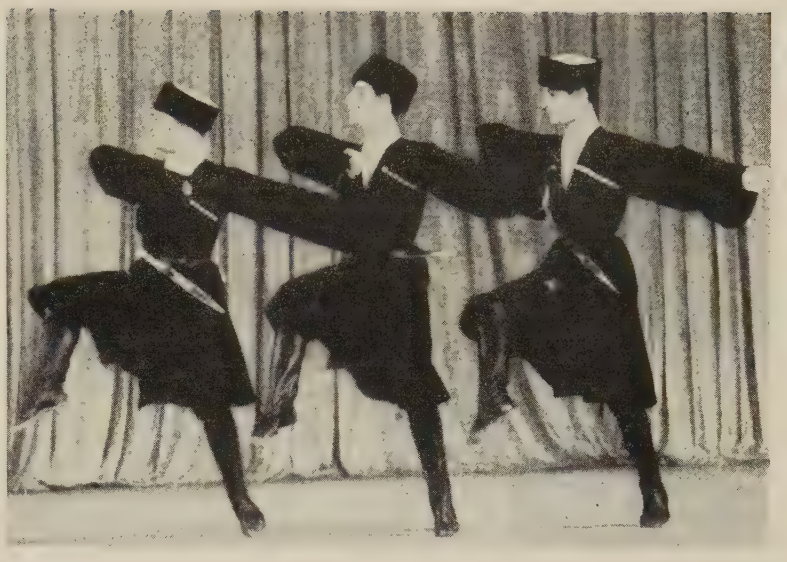
troupe which he still leads, directing both the programmes and the classes, in 1937. An ardent creator, he possesses a delicate sense of stage effect and style.

He seizes the very essence of folklore and, being formerly a classical dancer, transposes it harmoniously for the stage, turning the individual popular dance into a collective spectacle.

Never does he allow discipline, strict though this is, to enfeeble instinct and expression. He knows how to develop the technique of his performers without loss of spontaneity. And that is what surprises and charms in this spectacle, enabling the young public to have a slight idea of the impact which the Diaghilev Ballet made in 1909.

Bounding or spinning, all these dancers have in some inborn way, a dynamism, a musicality, a sense of drama, and stage presence. These gifts, part no doubt of their racial heritage, bring a charm shaded with grandeur, humour or grace to scenes borrowed from the folklore of Old Russia, from the Caucasus to the Ukraine, from Georgia to Moldavia. While the moving *Dance of the Partisans* and the *Spring Gopak*, with its rich costumes, offer a dazzling demonstration of virtuosity, the *Khora* is an exquisite feminine round dance.

Only the musical portion of the spectacle allows for criticism, being somewhat vulgar, the melodies often weighted down by the orchestration. The simple playing of a balalaika or a drum conjures up much more successfully the spirit of this natural and captivating art.



*DANCE OF DAGHESTAN: one of the many brilliant numbers given by the Moiseyev Ensemble in Paris.*

*The London season of this company will be reviewed in full next month.*

## NEWS IN BRIEF

ROLAND PETIT, who has just celebrated the birth of his daughter, has announced a short Paris season by his company starting on December 20. This season, at the Théâtre des Champs-Elysées, will include two revivals—*Le Loup*, with the original cast, and *Deuil en Vingt-quatre Heures*—and two new ballet, sone to a theme by Simenon, with music by Auric and sets by Bernard Buffet, and the other with a score by Damase and set by Tom Keogh. With Renée Jeanmaire absent, Violette Verdy, Tessa Beaumont and Véronika Mlakar will be the female stars of the season.

After a long tour, Roland Petit and Renée Jeanmaire will present a "show" at the Théâtre de Paris next autumn, thus realising a plan which is very close to their hearts.

THE Azuma Kabuki dancers made their Paris début at the Théâtre Hébertot early in November.

AMONG recent creations for the de Cuevas Ballet, were Léone Mail's *Jeanne d'Arc* and Ana Ricarda's *Saeta* (to be reviewed in full next month).

*Jeanne d'Arc* was mainly a solo for Denise Bourgeois in the title role and was in three parts—Joan as a girl at Domrémy, meditation and prayer before battle, the judgement and burning at the stake.

Ana Ricarda's *Saeta* has been designed by Stubbing, a Spanish painter and the music is by Cristobal Halffter. The principal characters in the two scenes are the choreographer herself and Vladimir Skouratoff.

Another creation for the de Cuevas company is *The Sheikh* which has choreography by George Skibine who also dances the title role. Marjorie Tallchief is the wife of a lepidopterist; she dreams of romance. The ballet was given early in November.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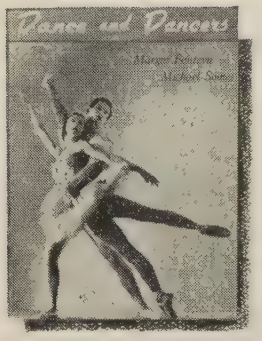


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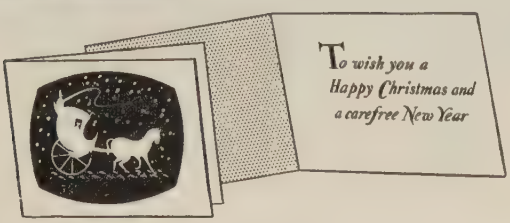


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# Dance and Dancers . . IN AMERICA

*by Arthur Todd*

## SADLER'S WELLS BALLET

### Success of full-length works

ANOTHER evening-length ballet, *The Swan Lake,* has met with enormous success here. Not having seen Fonteyn in the role this season, I can only report that the performance was such that there was almost constant shouting on the part of the audience through all her scenes and the next morning she was hailed by Martin in *The Times* as "the nonpareil of ballerinas". Certainly the production as a whole has never been more admirable and in its second performance of the season Beryl Grey was breathtakingly beautiful in the dual role. Technically, it seems, there are no problems here at all for Grey; but how much she has grown emotionally and dramatically in the role since she was last seen here in 1950. Throughout her performance her great musicality was always in evidence and one only might have wished that the musical tempi had been less fitful and that John Field, her partner, had paid more attention to her when they were dancing together.

Another major success of the season has been Dame Ninette de Valois's bright and bouncing new production of *Coppelia.* Nadia Nerina has been at the top of her form as Swanilda, captivating audiences and critics alike. Here is another dancer who has improved enormously since her last visit to America. In a subsequent performance Maryon Lane was also well received.

### Critic hails Ashton

THE Sadler's Wells Ballet ended their five-week New York engagement at the Met on October 16 with a performance of *The Sleeping Beauty* which was so superb in quality and execution that the audience was roaring its approval through the better part of the evening. It was, perhaps, the greatest performance of that ballet this season, with Fonteyn at the peak of her powers, and with a distinguished audience on hand to bid au revoir to the company. Dame Ninette de Valois made a charming curtain speech, telling the audience that, "We seem to dance better for American audiences than we do at home."

During the last two weeks of the season Frederick Ashton's *Madame Chrysanthème* and a revival of *Les Sylphides* were the two final additions to the American repertoire. Ashton's ironic new ballet, hailed particularly at first for its delightful settings and costumes by Isabel Lambert, was so subtle that it was not until the second or third seeing that many of us were able to savour all of its richness of choreographic concept and invention. In fact, in an end of the season retrospective review, John Martin devoted the major part of a Sunday column in the New York Times to re-evaluating the work and ended by terming *Tiresias* and *Madame Chrysanthème* as "the shining jewels in a generally brilliant season." Maryon Lane, who danced the role for the first time anywhere, was very well received and Alexander Grant had his greatest New York success this season in the role of the sailor.

The combination of the Alexandre Benois designs and the superb lighting by John Sullivan created a beautiful setting for *Les Sylphides* that was made especially memorable because of Fonteyn's musicality and the almost inspired unity of the *corps de ballet.* As a matter of fact, the *corps,* as a whole, never excelled the very high mark of their unison in this ballet this season.

This five-week New York season has been in every way, both artistically and financially, the most successful the company has ever had in New York. The box office receipts for this engagement were $535,000 and similar grosses have been breaking records while the company has been appearing in Boston, Philadelphia, Washington, D.C., Los Angeles and San Francisco.

The coast-to-coast colour television appearance of the Sadler's Wells in *The Sleeping Beauty* takes place on December 12 and it is already predicted that this programme will be seen by 30 to 40 million viewers. The company arrive in New York from Detroit for a week of rehearsals after their Detroit run and then will close their tour in Canada before leaving for home.

## ANTONIO

### Dignity replaces mannerisms

IMPRESARIO SOL HUROK (what a busy man he is this season and there is still Katherine Dunham and the Azuma Kabuki Dancers to come) was also responsible for bringing back Antonio to America after an absence of seven years. Opening at the Broadway Theatre for a three-week engagement, Antonio and his Company have been so well received that an additional two-week season had to be booked for them at the Mark Hellinger Theatre.

Antonio has matured tremendously as an artist since he was last seen dancing here with his cousin, Rosario. In the first place, many of his previously annoying mannerisms are gone. In their place is dignity, strength and an even greater fire. This was most in evidence in his *Zapateado,* which won him an ovation on opening night. Elsewhere, too, in his *El Miraba* and *Espatadantza,* which was one of a suite of charming basque dances, there was assurance, brilliance and versatility.

The supporting company boasts more of promise than fulfilment at the moment with Rosita Segovia, Carmen Rojas, Paco Ruiz and Antonio De Ronda most outstanding.

What is missing, it seems, is a girl dancer to equal Antonio's power and authority. To balance this, however, there is a young, spirited and disciplined company which dances with an admirable unity.

## NEW YORK CITY BALLET

### Novelties and returning artists

THE New York City Ballet opened its seventeenth New York Season with an eight-week engagement at the New York City Centre that started on November 8 and will run through New Year's Day. Three novelties are being added for this season, two of them being by George Balanchine. These are a *Pas de Dix,* set to music from Glazunov's *Raymonda,* with costumes by Karinska; *Jeux d'Enfants* to Bizet's music and with costume and scenery by Esteban Frances. In addition, there will be a new ballet, *Souvenirs,* choreographed by Todd Bolender to music by Samuel Barber.

Returning after a year's leave of absence was Maria Tallchief, while Yvonne Mounsey has also rejoined the company. Returning to the *corps* are Ann Crowell and Constance Garfield, newcomers include Wilma Curley, Geralyn Donald, Janice Groman, Virginia Rich, Arthur Mitchell and Eugene Tanner.

## METROPOLITAN OPERA

### Soirée by Solov

PREMIERING at the Metropolitan Opera House on November 23 is a new ballet, *Soirée,* choreographed by Zachary Solov. This story-less ballet in one scene employs

*SYMPHONY FOR STRINGS: José Limon (at back) with Lucas Hoving and Pauline Koner in the ballet which had its first performance in the recent 8th American Dance Festival at New London. The music is by William Schuman. Photo: Michael Wysocki*

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the full ballet company and will mark the first appearance of Mary Ellen Moylan as *premiere danseuse* with this group. It is set to a score which is Benjamin Britten's arrangement of Rossini music, the scenery and costumes are designed by Cecil Beaton and the costumes are made by Karinska.

Also new to the Met this season is Negro solo dancer Carmen de Lavallade, who was with the Lester Horton Dance Theatre and appeared in *House of Flowers* last season. A cousin of Janet Collins, who joined the Met four years ago and stayed three seasons, Miss de Lavallade will be primarily featured in *Aida*.

### Dancers With Joyce Grenfell

*JOYCE GRENFELL REQUESTS THE PLEASURE . . .*", the intimate revue just arrived from London, includes 14 dance numbers performed by Beryl Kaye, Paddy Stone and Irving Davies. They appear in a variety of short dances staged by themselves as well as by John Heawood, Wendy Toye, Alfred Rodrigues and Peter Hamilton.

This British theatre-dance trio, which has been the subject of a feature article in DANCE AND DANCERS previously, is not entirely unknown to America since they have already appeared in both Chicago and Canada. Beryle Kaye also appeared in the New York production of *Finian's Rainbow* and Canadian-born Paddy Stone was in *Annie Get Your Gun*, as well as with Ballet Theatre. As a matter of fact, it was while this trio was in Chicago over a year ago, that Peter Hamilton devised the solo, *Nothing To Do*, to music by Ada Reif, for Beryl Kaye. One of the few serious dances in the production, it is a compact and dramatic dance portrait of a delinquent child that is well organised and beautifully danced. Noteworthy elsewhere was *Edinburgh Rock*, a charming Scottish dance for the trio designed by Alfred Rodrigues; *Basquette*, a gay, provincial number devised by Wendy Toye and *Ordinary Morning*, a dance for a sailor and his girl in a railway station, arranged by John Heawood. In addition, there was *Paddy's Nightmare*, a shadow dance conceived and danced by Paddy stone, which was brilliantly staged.

## COVER STORIES

**This month's front cover by Denis de Marney is of Maureen Bruce and Donald MacLeary in Rodrigues' *Saudades*.**

BRUCE was born in Edinburgh and trained with Marjorie Middleton. Joined Sadler's Wells School in September 1947 and went into the Theatre Ballet in the same year. Married Donald Britton in 1952. Has danced many principal roles with the Theatre Ballet but the role of the Princess in *Saudades* is her first major creation. After an absence, while she was having a baby, she recently returned to the company as one of its principal dancers.

MACLEARY was born in Glasgow. Joined Sadler's Wells School in 1951 and soon appeared in the ballets with the opera at Covent Garden. He joined the Theatre Ballet in 1954.

**The three pictures on the back cover are of the Moiseyev Ensemble now appearing at the Empress Hall, London. The top picture, on the left, is by Serge Lido and is of a Ukrainian *Gopak*. The picture on the top right is from *The Partisans*. The lower picture is of *Winter* from the suite, *The Seasons*.**

# Ballet Dates

### SADLER'S WELLS BALLET

Nov.
18-27 Shrine Auditorium, Los Angeles
Dec
1-4 Masonic Temple, Detroit
5-12 Rehearsing in New York for one television performance of *The Sleeping Beauty*
13-15 Maple Leaf Gardens, Toronto
31 Royal Opera House, Covent Garden, London.
Dec.
31 *Les Sylphides, Daphnis and Chloe, Homage to the Queen*
Jan.
2 *Le Lac des Cygnes*
4 *Le Lac des Cygnes*
7(M) *Cinderella*
9 *Coppelia*
12 *Cinderella*
14(M) *Le Lac des Cygnes Act* 2, *Daphnis and Chloe, Coppelia Act* 3
14(E) *Le Lac des Cygnes*
17 *Coppelia*
18 *Cinderella*
20 *Le Lac des Cygnes*
21(M) *Le Lac des Cygnes*
24 *Ballabile, Rinaldo and Armida Checkmate*
28(M) *Le Lac des Cygnes*
28(E) *Coppelia*
**Casts not available at time of going to press.**

### SADLER'S WELLS THEATRE BALLET

Nov.
21 Theatre Royal, Newcastle. (2 weeks)
Dec
5 Gaumont Theatre, Chester.
12 Olympia Theatre, Dublin
Jan.
16 Memorial Theatre, Stratford-on-Avon

### FESTIVAL BALLET

Nov.
21 Theatre Royal, Hanley.
28 New Theatre, Oxford.
Dec.
22 Casino Theatre, Monte Carlo

### BALLET RAMBERT
—ITALIAN TOUR —

Dec.
2 Communale, Perugia
7-11 Fenice, Venice
15-19 Communale, Bologna
Jan.
23 Her Majesty's, Carlisle

### THE MOISEYEV ENSEMBLE

**at The Empress Hall, London November 8 for four weeks**
Company of 70 from Moscow. Dances and music based on Russian folklore and contemporary life.

### PILAR LOPEZ BALLET ESPANOL

**at the Palace Theatre, London Nov. 14 for 4 weeks**
New creations and old favourites including *The Three Cornered Hat* and *Love the Magician*.

### WHERE THE RAINBOW ENDS ROYAL FESTIVAL HALL

**Dec. 26 to Jan. 14**
**Christmas play with a 20-minute ballet by Keith Lester, staring Violetta Elvin partnered by Veit Bethke.**

## Ballet Correspondents

*(Abbreviations: b.c.—ballet correspondence; m.—male; f.—female; m.a.—my age; o.i.—other interests; ls.—languages; p.r.—photograph requested).*

RICHARD COWARD, 4, Ivy Street Salisbury, wants b.c., pref. London, S.W. England and abroad. m.a. 25. o.i. films, music, writing, politics, horses, country life.

ROBERT E. CROSBY, 619, East 9th Street, Kansas City (6), Missouri, U.S.A., wants b.c., m, any age. O.i. theatre, music, reading, sport.

BRENDA SMITH, 9, Clover Road, Sprowston, Norwich, wants b.c., m. or f, age 14-17. m.a. 14. o.i. dramatics, films, art, etc. all answered.

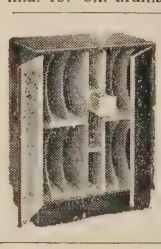
HORST KOEGLER, Neidenburger Allee 36, Berlin - Charlottenburg, Germany, wants b.c., m, age 20-35. s.i. Balanchine. o.i. opera, music, drama, etc. p.r. all answered.

ARTHUR SPREUTEL, 80, Rue de Malines, Louvain-Belgium, actor, polyglot, wants b.c. anywhere to correspond about all arts.

BETTY GRIEVESON, 8, Fairmead Road, Upper Holloway, London, N.19, (dancer) wants b.c., m. or f, esp. abroad. m.a. 23. s.i. Spanish and Oriental dancing, reading, travel.

XENIA KARKOVA, (ballet dancer), Chiloe 4032, Santigao, Chile, wants b.c., m. or f, age 20-25, esp. in U.S.A. m.a. 19. o.i. music, theatre, stamps, etc. Ls. Spanish, Russian, French, English. p.r.

MARGARET HAMMOND, 20, Chestnut Walk, Little Common, Bexhill, Sussex, wants b.c., m. or f. in France, m.a. 15. o.i. drama, theatre, films, books

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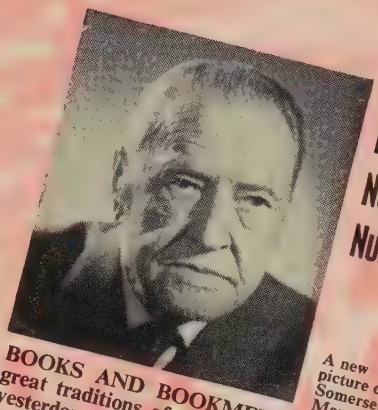

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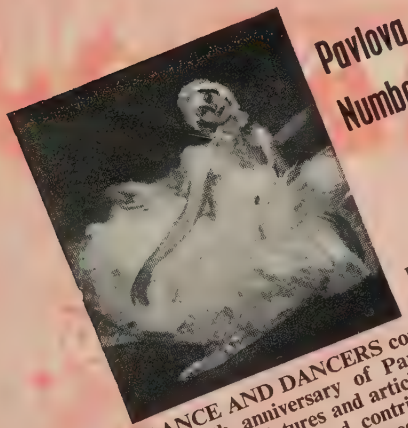

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## The Moisevev Ensemble